JUST ASK ALICE: ALICE COOPER REVEALS HIS LATEST CREATIONS p.58

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THE MUSIC COLLECTOR'S MAGAZINE

NOVEMBER 2018

ACE FREHLEY

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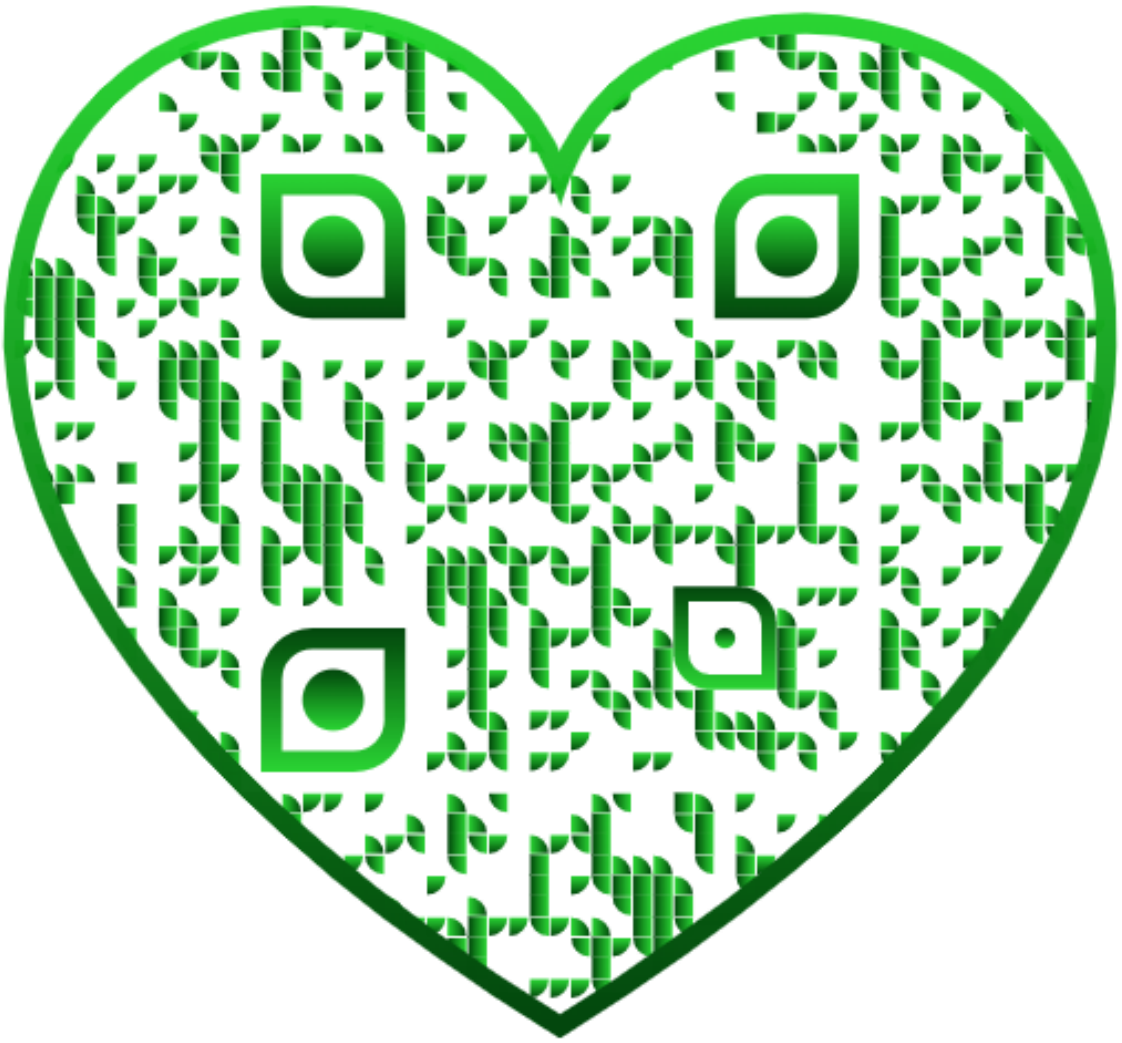

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GOLDMINE MAGAZINE PODCAST

Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

Here is a list of upcoming podcasts:

Episode 39: The Moody Blues' John Lodge visits to let us in on his latest music. Of course we'll be talking about his Moody past, too.

Episode 38: Power pop rocker Ken Sharp talks about his latest full-length, "Beauty In the Back Seat." It's his best yet and we'll play some cuts, too!

Episode 37: A debate amongst invited guests on the 20 albums that invented Progressive Rock.

Episode 36: A talk with iHaveIt exec, Michael Veenswyk. iHaveIt is a new collection and trading platform for vinyl, CDs and tapes.

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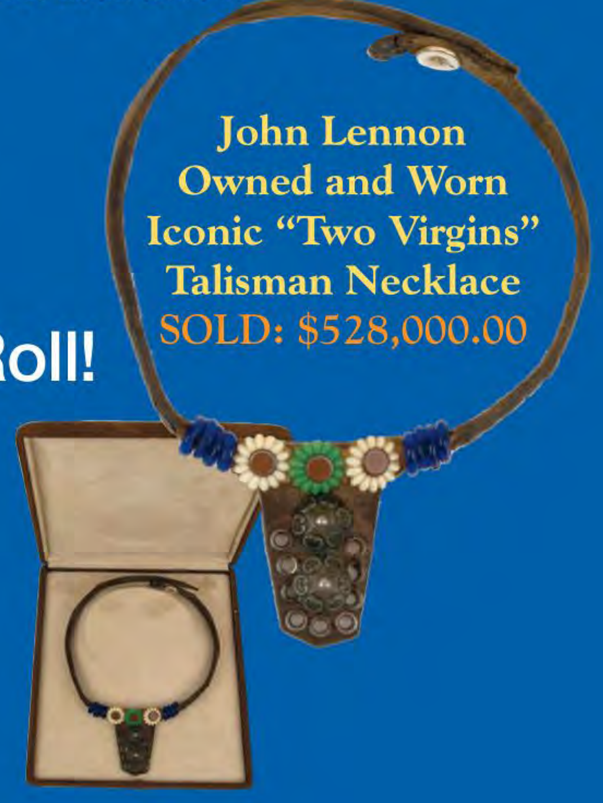

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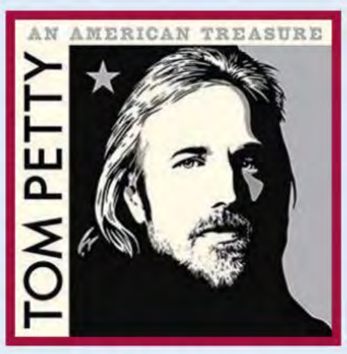

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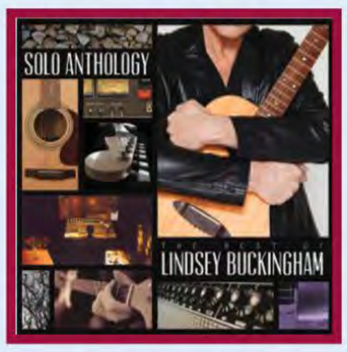

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ACE FREHLEY, KISS

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ALBUM TALK

LISTENING PARTIES

BY STEF SCHWALB

At a time when people seem more divided than ever before, it's hopeful to see an uptick in album sales and music lovers' voracious appetite for vinyl. Nothing brings people together faster than a dedicated admiration for their favorite artists, and the resurgence of record collecting and sharing is one of the most uplifting passions you can pursue. That's the basis for ***Booze and Vinyl: A Spirited Guide to Great Music & Mixed Drinks.*** This book is the ultimate exploration into the art of perfecting a listening party based on a collection of some of the world's most genre-defining bands and their signature classics. From The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and The Rolling Stones' *Sticky Fingers*, to Michael Jackson's *Thriller* and Miles Davis' *Kind of Blue*, these albums are paired to perfection with cocktails (some original, some sourced) crafted to make the most of the moment.

Written by sibling authors **André and Tenaya Darlington**, who together previously penned *The New Cocktail Hour* and *Turner Classic Movies: Movie Night Menus, Booze & Vinyl* comes complete with linear notes, spinning suggestions, definitive tips and techniques for divining top-notch drinks, plus some assorted snack recipes too. With four mood-inspiring chapters including "Rock," "Dance," "Chill," and "Seduce," the range of artists starts in the 1930s and runs straight through the 2000s. The guide also includes insights on how to host a boozy listening party; the authors' favorite two- and three-ingredient drinks; and a section called "Bar Code," which features everything you need to make great drinks at home, bar merchandise worth buying, how to batch cocktails for a crowd, and more.

The idea for the book was based on the authors' treasured memories of flipping records on their father's Thorens turntable and sharing these experiences with friends. That led to a lifelong love of music and a serious appreciation for vinyl – and for the Darlingtons, listening parties are sensory experiences that are pretty hard to top. "There is the warmth, the humanity... maybe that's overselling it a bit, but there is something about the 'liveness' of vinyl that is irreplaceable. The music feels larger, closer, and has more presence," reveals André. "Not to mention, there's this great 'objectness' to vinyl albums with the album cover art, inserts, and liner notes. LPs really conjure up a whole world in a way that a single song with a picture on an iPhone does not. Not that there's a particular mark against digital or CDs, which have their place in clarity and mobility, but let's be honest – jewel cases were, are, and forever will be, misery."

The process for developing the book took just under four years, and a lot of research went into its creation. "We had pretty exacting criteria for albums that made it into the book. We wanted a good mix of watershed albums, plus albums that we knew were good the whole way through. We also kept our eye on what is selling – we followed the market there," explains André. "Albums like *OK Computer* (Radiohead) and *Back in Black* (AC/DC) still top the vinyl sales charts. We wanted to offer pairings for those (and we love them). Then, we kept another eye squarely on diversity. We wanted funk, reggae, jazz, country, hip-hop, even Goth. It was crucial to us that we were inclusive, and that everyone would find at least something in the book to relate to. Finally, we had to keep tabs on prices. There are plenty of albums we love, but they haven't been reissued and are over a hundred dollars. We wanted the albums to be accessible, price-wise." After that, André says, the pairing games began.

Each album has a Side A and Side B cocktail to cover a two-drink listening session. Some highlights include Queen's *A Night at the Opera* featuring the Coronation Cocktail (A) and the Bohemian (B); De La Soul's *3 Feet High and Rising* featuring the Cupid Cocktail (A) and the Flame of Love (B); *Johnny Cash At Folsom Prison* featuring the Suffering Bastard (A) and the Stone Fence (B); and The Beach Boys' *Pet Sounds* featuring the Piña

Authors Tenaya and André Darlington and their book *Booze and Vinyl: A Spirited Guide to Great Music & Mixed Drinks* (inset).

JASON VARNYE

Colada (A) and the Watermelon Cooler (B). With 70 albums and numerous recipes to choose from, there is a wealth of inspiration for both vinyl and booze lovers – and the authors encourage readers to mix and match.

Of course, such a diverse range of choices obviously begs the question: what would be desert-island albums André couldn't be without? "My desert-island albums change with my mood, but five perennial favorites are: Stevie Wonder's *Songs in the Key of Life* – this album shows such ferocious talent. It's a masterpiece you can listen to again and again. Plus, it tells a story," notes André. "The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* – there is so much going on in this album. It really slides to art rock while remaining entertaining, catchy, and exuberant. Michael Jackson's *Thriller*. When people gather, this album shoots straight to the top of what they want to hear – those beats. For jazz, Miles Davis' *Kind of Blue* exudes cool, calm, and collected, yet underneath is a boiling passion. And if I'm stuck on an island, I'm going to want to dance, so Buena Vista Social Club. How many times have we all heard this and still feel the pulse of glamour and the Caribbean?"

With the inclusion so many influential artists and albums in the book, André's personal, most treasured listening party memory comes as somewhat of a surprise. "The recording that sticks out most in my memory is Simon and Garfunkel's *Live In Central Park*. It's an epic live album, so intimate for such a giant outdoor concert," he says. "It's just magical, especially as a kid. I play it out on Technics 1200s with Ortofon Concorde needles, but I also have a couple of Crosley Turntables for the road and enjoyment. I like that Crosley's cost of entry is so, so low. They've done a lot to get new listeners into vinyl whom otherwise wouldn't be – we're talking in the millions of turntables, so that's just huge."

When asked about the possibility of a "follow-up album" to *Booze & Vinyl*, André is excited at the prospect. "We would love to do a follow-up music book," he concludes. "There are so many albums that are personal favorites, which are not included in the book. There are plenty more great cocktail and album pairings. We feel blessed we've been able to do three cocktail books that aren't just straight recipe books, but that also include culture that we love – classic films, music and food."

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You can find almost everything and anything music-related at this great store; records, 45s, CDs, magazines and T-shirts are everywhere. New and used items. An amazing collection. I may – no, I will – say it's the best record store in London!

STAFF 10

I found the staff to be very helpful and they even came out from behind the counter to help me find something I was looking for. The staff are up on the latest music but also know the classics.

STORE 9

Always great music playing when you walk in. The store is split into two levels; clean and brightly lit. The only negative was that this popular destination seemed a little tight in space, but I attribute that to the large number of people at the store while I was there. It is very easy to go through the bins looking for what you want and they have some great collectibles hanging on the wall that you have easy access to.

SELECTION 10

There was nothing that I was looking for that I could not find at this store. They have all styles of music, which includes some great punk and reggae collectibles. For most of the poplar new releases, there were several copies available.

SPECIAL MENTION

If you have ever owned the Oasis album *(What's the story) Morning Glory?* then you have seen this store. I found that to be very cool. The store participates in England's version of Record Store Day and they are even happy to provide you with a list of what they expect to carry for that sale. But get there early on RSD as the line is going to be very long!

▸▸ NEW RELEASES

OCTOBER 2018 **Ace Frehley,** *Spaceman,* Steamhammer ● **Alex Chilton/ Peter Holsapple,** *The Death of Rock,* Omnivore ● **Alice Cooper,** *Greatest Hits,* Rhino ● **America,** *The Grand Cayman Concert,* America ● **Bee Gees,** *The Ultimate Bee Gees,* Universal ● **Billy Gibbons,** *The Big Bad Blues,* Universal ● **Blues Traveler,** *Hurry Up & Hang Around,* US ● **Bob Dylan,** *Songs to Woody,* Le Chant du Monde ● **Bob Dylan,** *Rocks & Gravel: The Radio Sessions,* Gemini ● **Bruce Springsteen,** *Sweden Broadcast 1988,* Parachute ● **Dave Davies,** *Decade,* Red River ● **David Bowie,** *Loving the Alien [1983-1988],* Rhino ● **Doors,** *Waiting for the Sun,* WEA ● **Elvis Costello,** *Look Now,* Universal ● **Flamin' Groovies,** *The Flamin' Groovies,* Man In The Moon ● **Foreigner,** *Records,* Rhino ● **James Taylor,** *Best Of,* Universal ● **Kansas,** *Kansas,* Friday Music ● **Martin Barre,** *Roads Less Travelled,* Purple Pyramid ● **Mungo Jerry,** *Long Legged Woman,* Dawn ● **Nazareth,** *Loud 'N' Proud [Box Set],* Union Square ● **Nazareth,** *Tattooed on My Brain,* Frontiers ● **Pete Seeger,** *Folk Songs by Pete Seeger, Greyscale* ● **REO Speedwagon,** *The Early Years 1971-1977 [8-Disc Clamshell Box Set],* Cherry Red ● **Ronnie Lane,** *See Me,* Greyscale ● **Rose Tattoo,** *Scarred for Live 1980-1982,* Cleopatra ● **Steve Hackett,** *Broken Skies Outspread Wings [Deluxe Edition],* Inside Out ● **Steve Perry,** *Traces,* Fantasy ● **Tangerine Dream,** *The Pink Years Albums 1970-1973 [4-CD Box Set],* Esoteric ● **The Animals,** *Before We Were So Rudely Interrupted,* Secret ● **Unicorn,** *Laughing up Your Sleeve,* Omnivore ● **Yoko Ono,** *Warzone,* Chimera

ASK THE EXPERT

$aintly Vinyl?

Q **I have two near mint jackets of Paul Simon's *The Rhythm of the Saints.* It's the first version that was never released. I believe these are the only two known to exist. Any value?**

– Steven R., via email

A On the surface, it is possible that you own one (two!) of what could be one of the greatest rarities in Paul Simon collecting. One that many collectors are not even aware of – a full sleeve featuring the original, abandoned, running order for 1990's much-anticipated follow-up to "Graceland."

The story behind the switched track listing is familiar to many. In the simplest terms, Simon's original running order was changed (possibly at the behest of the record label, but more likely by his own choice) shortly before release, and certainly before copies of the album were pressed. (None have thus far appeared, anyway.) The familiar running order was substituted and *Rhythm of the Saints* was released accordingly.

As for your belief that you own the only two in existence, that is harder to establish. It is possible that the sleeves you possess are either dummies knocked up as examples of what the final release would look like, or proofs, made a little later in the process. In those instances, a very limited number of copies would be understandable. However, your description of them as "near mint jackets" would suggest they are otherwise indistinguishable from a regular sleeve. This would suggest they were either a part of a run of promo sleeves; or, somebody at the label decided to get started early preparing for the release. In which case it is highly unlikely that just two would have been printed before the presses were stopped. It is indeed a mystery.

There is a third possibility, and that is that they are very clever forgeries – in the world of rare sleeves, it would not be an unprecedented occurrence. This would certainly need to be ruled out, and other questions regarding the provenance of the jackets would need to be answered, before a value could be assigned...

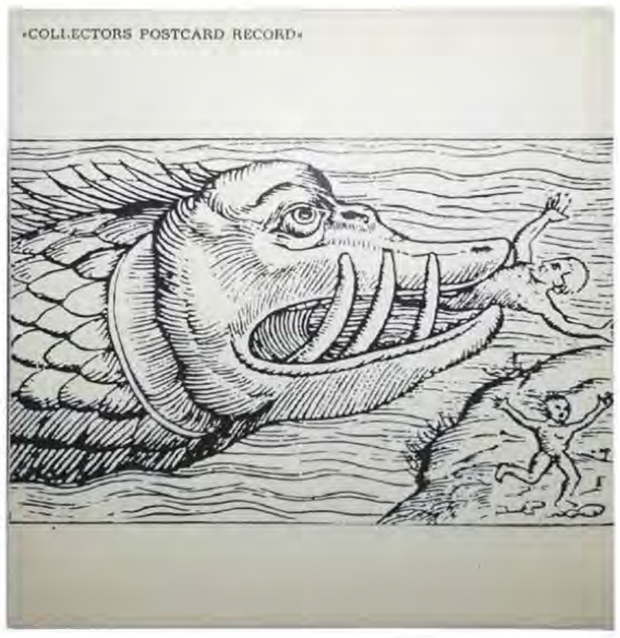
– Dave Thompson

Author of the 45 RPM Records Price Guide, 8th Ed.

MARKET WATCH

These are the top-selling records on eBay for August 2018.

BY FRANK DANIELS



1 Nirvana

A collection of 154 records from Russia

Condition: NM (each)

Sold for: $25,000.00

According to the seller, the Russian pressing plant that released these records pressed them in very low quantities – typically 25 to 100 copies each. Some of the collection consists of multiple pressings of the same record, and there are also 53 limited edition flexi discs – again, all of them rare. The average price per item here was over $162.

2 The Beatles

Hear The Beatles Tell All

Vee Jay PRO-202

White label promotional copy with light blue print

Condition: VG+/VG with original Vee-Jay paperwork

Sold for: $11,999.00

The Beatles do not sing on this record, but it remains one of the scarcest promotional items of their material that was released through Vee-Jay. Originally the album was to be released promotionally – as this disc shows, but demand for commercial copies was immediately obvious, and the label released it that way in mid-October 1964. These white-label copies had been labeled incorrectly – showing the wrong interviewer on each side. As a result, most were destroyed, leaving only about 10 copies known. This copy came with paperwork showing that the album was prepared for Vee-Jay by Dayton Burr ("Bones") Howe during the month of September.

3 Shep Fields

"Waitin' for the Train to Come In"/"I Can't Begin to Tell You"

Vogue R-715, Picture disc

Condition: Approx. VG-

Sold for: $10,002.58

This Vogue picture disc is among the rarest of all of them, and this particular copy is only the third copy sold online in the past 15 years. For the Vogue collector, this one is a record that the buyer might never have seen again.

4 Leonid Kogan and Elisabeth Gilels

Sonatas

Columbia (U.K.) SAX-2531

Turquoise and gold label

Condition: M-/M-

Sold for: $9,713.00

We have seen this album before, but this one beats the condition of the most recent copy – and so does the sale price.

5 Samson François

Chopin: Piano Recital

Columbia no number (U.K.),

Test pressing

Condition: VG++

Sold for: $7,740.81

Another member of the famed Columbia "SAX" series? Almost but not quite. This LP made it as far as the test pressing stage and then was withdrawn. Although it was released in France several times, British Columbia chose not to release it as an LP – making this a rare copy.

20 ALBUMS THAT INVENTED ...

PROGRESSIVE ROCK

BY MARTIN POPOFF

It's hard to write books on prog because given the genre's pride in creativity, there's really no parameters to its definition. It's like a bicycle wheel, with spokes going off infinitely in all directions. When does prog become jazz? New age? Heavy metal (in many directions, including power metal amd mathcore)? Pop? Krautrock? Symphonic rock? Alternative? There are examples that blur the lines in all these directions. I suppose there's no country & western prog rock, although perhaps the Allmans or Little Feat might fit that bill (anyway, somebody get on that will ya?). In any event, the following list has been devised in the spirit of clinging tightly to discipline: the first third of the entries falling roughly into the category of proto-prog, the second third, the first albums by prog bands, and the last third, the earliest iconic, truly prog albums, almost necessarily by the same bands celebrated in the second third. As well, the idea was to stay popular, implying that these are albums of influence and inspiration and a degree of penetration into pop culture consciousness rather than obscurity.

20

The Mothers of Invention – Freak Out! (June 1966)

Not very proggy, *Freak Out!* nonetheless is considered the first concept album, one of prog's most celebrated tenets. But there are a couple other things going for it as well with respect to making it worthy of pole position on this list: it's got a sound collage aspect to it (i.e., prog as abstract art or abstract prog), plus it's from the mind of Frank Zappa, who would become an iconic progger, even though that's a debate for miles as well.

19

The Beatles – Sgt. Pepper's Lonely Hearts Club Band (May 1967)

One could mention *Pet Sounds* in this wheelhouse as well (even *Rubber Soul* and *Revolver*), or certain conceptual Kinks records. But *Sgt. Pepper* was by The Beatles, who most definitely had the biggest influence on future proggers, most notably the guys in Yes as well as Roger Waters. The record is also key to the psych timeline, but yes, it's arguably the first big concept album, and its soundtrack-y bits also set a template for the particular type of prog Pink Floyd would do.

18

Pink Floyd – The Piper at the Gates of Dawn (August 1967)

More of a psych record than prog, but then again, Floyd became one of the iconic prog bands (debatable and debated!), and psych—especially British psych—is the birthplace of prog, which is almost exclusively a British phenomenon at the beginning.

17

The Moody Blues – Days of Future Passed (November 1967)

Notable in that this band of Brummies evolved from an R&B outfit not into psych like everybody else, but into a whole new thing, this breakthrough album being conceptual but also notable for its dovetailing of classical into the mix, courtesy the London Festival Orchestra. As well, there's use of Mellotron, a prog trademark.

16

The Moody Blues – In Search of the Lost Chord (July 1968)

Gotta put The Moody Blues in twice. Oddly, they are almost forgotten in the prog story, as "the big four" begin to overshadow them in prog's golden era, which essentially is the early '70s. But with the conceptual, the Mellotron, the classical and the spoken word, the Moody Blues put up an astounding five records of pretty much characteristic prog before anyone else, so surely they deserve two entries. This is their third album.

15

The Who – Tommy (May 1969)

One could also go with *Sell Out*, which is closer to The Who's version of *Freak Out!*, but *Tommy* is more focussed and serious as a concept record, quite narrative, plus The Who, although not strictly prog rock in their playing, were good with cinematic transitions, as well as what one might call deeply internal prog thinking, within the playing of Keith and of John, particularly.

14

Amon Duul II – Phallus Dei (1969)

The debut album by Amon Duul II (evolved from Amon Duul), *Phallus Dei* is considered ground zero for Krautrock, a particularly brave, creative and dissonant form of prog that would keep inciting thought on the fringes clear through to the late '70s, when, weirdly, disco would infect. Actually, earlier, the format would also lean hard rock with the likes of Dschinn, Tiger B. Smith, Hairy Chapter and Scorpions, whose debut *Lonesome Crow* and follow-up *Fly to the Rainbow* are considered fairly proggy.

13

Yes – Yes (July 1969)

No Steve Howe yet and conventional of song structure, Yes nonetheless instantly built a prog vibe upon their debut, an almost religious cult hippiedom of escapist sounds, that seduced one away to Edens only supposed and imagined by pysch.

12

King Crimson – In the Court of the Crimson King (October 1969)

Along with Van der Graaf Generator, King Crimson helped invent a particularly dark and somewhat anarchic or chaotic form of prog, sort of the U.K. equivalent to the fearless creativity of the Krautrockers. The title track is a classic of fanciful lyrics and Mellotron madness, and "21st Century Schizoid Man" brings us drama, dynamics and heaviness.

11

Van der Graaf Generator – The Least We Can Do Is Wave to Each Other (February 1970)

This is considered by the band to be their first album proper, and indeed, the record demonstrated the band discovering their nightmarish thespian sound, through the eccentric and emoting vocal acrobatics of Peter Hammill. David Jackson's tenor and alto sax work brings horns into English prog, giving the band a Krautrock flavor.

10

Jethro Tull – Benefit (April 1970)

Third record in, Ian Anderson and his scruffy Tullsters would join heartily the prog story, with elastic playing and weirdness through the use of flute. It's all a bit Krautrock, but also heavy and bluesy, like one of them early Vertigo bands that sold in the three digits.

9

Genesis – Trespass (October 1970)

By their second album, Genesis had begun settling into their particular form of prog pageantry, offering up their first classic in album closer, "The Knife." Only drummer John Mayhew would fade into the woodwork, with Tony Banks, Anthony Phillips, Mike Rutherford and, of course, Peter Gabriel contributing greatly to prog history in the '70s and '80s, within and without the band.

8

Emerson, Lake & Palmer – Emerson, Lake & Palmer (November 1970)

The first of the prog supergroups. Lake was ex-Crimson, Emerson was from The Nice and Palmer, formerly of Atomic Rooster and The Crazy World of Arthur Brown. Together they made instantly an ego-mad impression with their snobby, very classically-oriented prog, Greg and Carl somewhat ensemble playing to Keith and his array, which on the debut included clavinet, Moog, Hammond, piano and pipe organ.

7

Gentle Giant – Gentle Giant (November 1970)

Probably the biggest of the second wave of prog bands, the guys in Gentle Giant were noted as multi-instrumentalists, plus they had a mascot, an old man of sorts, helping establish, along with Tull and Ian Anderson their *This Was* cover, prog as old man music! Here because a second string helps fortify a genre, and through the rest of the '70s, Gentle Giant would consistently win their division among the B-teams.

6

Yes – The Yes Album (February 1971)

The first, best, arch, iconic prog album proper? (!) Hard to argue with "Yours Is No Disgrace," "Starship Trooper," "I've Seen All Good People" and "Perpetual Change," all prog classics, almost the whole record right there. Plus of all the prog bands, Yes is probably the gold standard, not so much in terms of the best (always debatable, that sort of thing), but the first band one thinks of in terms of prog bands.

5

Jethro Tull – Aqualung (March 1971)

Here 'cos it's Tull's shining moment and it's still early days for prog, *Aqualung* went triple platinum in the U.S. on the strength of "Cross-Eyed Mary," "Locomotive Breath" and the very mathematical title track.

4

Caravan - In the Land of the Grey and Pink (April 1971)

Representing the light and folky end of English prog, Caravan enter our chart with their third and most celebrated album. The cover is a Tolkien-based flight of fancy, and side two is one long piece, "Nine Feet Underground." The keyboard and Mellotron work of Dave Sinclair is prominent throughout.

3

Pink Floyd – Meddle (October 1971)

I guess the inclusion of a second Floyd creates an insistence that these guys were prog, right? Well, now six records in, there's quite a bank of examples of the form, and *Meddle* is perhaps the first famed record for the guys since the psych days, coughing up atmospheric, elongated trips like "One of These Days" and "Echoes," the latter taking up a full side.

2

Genesis – Nursery Cryme (November 1971)

Even though Genesis' greatest contribution to prog would come with 1974's *The Lamb Lies Down on Broadway*, they gotta be here twice, given that they are the No. 2 most important prog band after Yes. Plus *Nursery Cryme* gave us "The Musical Box," not to mention Steve Hackett, Phil Collins and "The Return of the Giant Hogweed."

1

Yes – Close to the Edge (September 1972)

Our latest record, temporally and chronological speaking, and our closing entry, surely must be the album that regularly wins polls as the greatest prog record of all time, Yes' fifth album, *Close to the Edge*. Three songs total, all bedrock compositions of the prog canon, namely "And You and I," "Siberian Khatru" and the monumental side-long title track, *Close to the Edge* actually went platinum in the States, indicative of the spirit of exploration that ran riot through prog's golden era.

SPIN CYCLE

IMAGE IS EVERYTHING

BY DAVE THOMPSON

From the moment they were born, through their demise and later rebirth, **Public Image Ltd (PiL)** has only ever been about one man. John Lydon, nee Rotten, former frontman with the Sex Pistols, reinventing himself upon that band's collapse not as the snarling face of anti-establishment punk part two, but as something far bigger and more dangerous.

A confrontational melange of dub, dissonance, disco and Krautrock, the most danceable band that you couldn't really dance to, PiL emerged with the self-referential yowl of an eponymous debut single, followed through with two of the crucial long-playing documents of the post-punk diaspora... and then came and went, ebbed and flowed, soared and plummeted for many years more.

Utterly divorced from whatever else Lydon was doing, be it a Pistols reunion or a dairy commercial, a hit with Afrika Bambaataa or a roost on reality TV, PiL is the irritant in the bottom of your shoe, the toothache you push but will never have pulled, the records you like but so rarely play.

And *The Public Image is Rotten: Songs from the Heart* (Universal) is a 6-disc box of vinyl that tracks forty years of disturbance.

The discs are sensibly sequenced. Two follow the band's 45s, a third rounds up the B-sides. The fourth and fifth are packed with 12-inchers and dance tracks, the sixth focuses in on rarities. Something for every mood, so long as you know this isn't a love song.

There are some staggering high —first a 12-inch, then a monitor mix, of the awesome "Death Disco," "...Love Song," "Rise," "Disappointed," "Cruel." Every era of PiL has dismissed the doubters by unleashing something of astonishing brilliance. And just as it has done so, it has then turned around and delved into some woeful messes. A few of the B-sides are certainly substandard, a few of the mixes do go on for too long. And the digital source of the vinyl sound seems to cut off some of the nasal sneer that was Lydon in excelsis.

But that is beside the point. Compared to any past recounting of the Public Image catalog, *Songs from the Heart* is a triumph of the will, and a triumph of the won't as well; a gleeful refusal to even glimpse towards what the world might regard as commercial music, in the knowledge that the world will listen anyway. And the booklet—nothing less than a full-color scrapbook of both good press and awful, will amuse you through all 12 of the sides.

From one extreme to another. From the future that the '70s had no choice but to embrace, to the past that it gracelessly left behind, the third-through-seventh **Yes** albums reappear, newly remixed by **Steven Wilson** and neatly repackaged as a 6-LP box set (one's a double).

Yes: The Steven Wilson Remixes (Rhino) is a shockingly prosaic title for a package that arguably contains the band's most florid work, the sequence that soared between *The Yes Album, Fragile* and *Close to the Edge*, and then plunged for *Tales from Topographic Oceans* and just missed rock bottom with *Relayer*. Or so conventional wisdom insists, although different ears hear different marvels in each, and it's very easy to get tired of "I've Seen All Good People" on playlisted repeat.

Previously released on CD, so not altogether new, the box's contents are themselves little more than restatements of the original albums. Wilson's remix is deferential in the extreme, smoothing a few of the rougher edges that the original productions left untouched, refocusing the stereo and just dusting off the shelves—less a remix, then, so much as a good spring clean. It won't change your opinion of any of the albums; does not make the overblown seem any less absurd. But it is a cleaner listening experience, and though you cannot really say why, you might find yourself preferring these to the albums you've loved for the past 45 years.

Remixed, too, are the covers, incidentally, re-envisioned by Roger Dean in a way that both pays tribute to, and steps away from the original art. So, all in all, the kind of effort that doesn't really have a reason to exist, but when you hear it, you'll be glad that it does.

The 40th anniversary of **Bob Marley**'s *Kaya*, like the preceding *Exodus* last year, is marked with a remastered reissue, accompanied by a "new" version of the same album, overseen by son Stephen, and conjured from a wealth of archive sources—demos, outtakes, alternates and so on. It's a process that worked with surprising success on *Exodus* and this time, too, Marley comes up trumps.

Recorded side-by-side with *Exodus*, Kaya was nevertheless a very different (and, at the time, disappointing) album; spirited where its predecessor was dark, buoyant where *Exodus* was foreboding. And Marley's most deliberately commercial album yet.

Kaya 40 strips away that latter quality, revealing the turmoil that accompanied the sessions, while chipping away the lightheartedness that was layered as the sessions progressed.

Which is not to say it's an altogether different album, nor that its moods are more somber. It remains a joyful listen, alive with some of Marley's most contagious latter-day recordings—"Easy Skanking," "Is This Love," "Sun Is Shining," "Satisfy My Soul" ... side one feels like a greatest hits album on its own.

But it isn't quite so "in yer face" playful, meaning—whereas *Exodus 40* was a fascinating curio, *Kaya 40* might well be its partner's superior.

A new album from Washington woods-based **Prana Crafter**, aka multi-

instrumentalist **William Sol**, arrived with instructions to listen through in one sitting. Why, what else would one do?

Sol's past, after all, has established him among the most intriguing musicians on the current scene, and *Enter The Steam* (Sunrise Ocean Blender/Cardinal Fuzz) is no exception. Forty minutes of gentle melody, atmospherics and imagery may or may not count Donovan among their most apparent antecedents, but the opening title track certainly looks in his direction and besides—the world could probably do with one now.

The instrumentals that are littered between the songs are equally intriguing, and of course they posit other directions. You'll think of the names you need to know while the record plays on through, but if, to drive a blunt pitchfork through so much class and originality, we really are undergoing psychedelic revival, this side of Prana Crafter is poised somewhere between a relaxed *Ummagumma* and an acoustic Tangerine Dream.

But no matter. It is an album to experience as one uninterrupted listen, it sounds heavenly on the headphones, and you should hunt it down right now.

Well worth the effort, too, are a clutch of albums from the U.K. Sugarbush label, already remarked upon several months back as the home for the latest by Schizo Fun Addict. And to paraphrase those ads that you still find on old inner sleeves, if you liked that, you'll love Pugwash, the Junipers, the Breretons and Greek Theatre, new names to many but each the purveyor of sounds... power pop, Britpop and Floydian extremes are a few of the treats that soar both out of the memory and into the unknown.

Trappist Afterland are especially fabulous, as close to the Third Ear Band as you'll get without growing an additional orifice, but darkly twisted as well—traditional folk from the surface on down, but there's something moving at the bottom of the well. Add David Tibet's recommendations by way of liner notes, and the apocalyptic sheen that overhangs even the gentlest moments, and Afterlander is an experience that soon proves hard to shake.

Soaring, too, is the Wellgreen's take on multi-harmony power pop, and the quirk-laden Summer Rain; but best of all, if you want to hear a lot, is *A Spoonful of Sugarbush*, a 13-track sampler that doesn't revisit a single of the names above, but nevertheless captures the Sugarbush ethos in each of its manifold forms.

But finally, returning to the realm of reissues, Fruits de Mer's resuscitation of **Fuchsia**'s debut album reminds us that, when it was first released, it was just another weird folk thing snuck out at the height of the eclectic prog boom.

Since then, of course, it has grown in stature, to become a holy grail for an army of collectors, and this expanded vinyl reissue is certain to follow suit. A limited edition in gatefold sleeve, Fuchsia's first official re-emergence bolsters that remarkable original LP with a second 12-inch platter of demos (one of which tops 15 minutes), and new recordings, a DVD interview, a 24-page booklet; a poster and reams of rare photos and memorabilia.

What most impresses, however, is just how readily Fuchsia remains what founder Tony Durant intended all along, a very conscious attempt to "do something different, hence some of the more unusual song structures."

Strings arranged by a novice arranger, four days of recording for a band that had barely recorded; and a clutch of songs that defy categorization, even when the history books tell you what to expect. Plus, Durant's hands-on involvement ensures that this time, everything was done correctly. Which isn't always the case with reissues, is it?

SMALL FACES

SMALL FACES

Ogdens' Nut Gone Flake

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10 ALBUMS THAT CHANGED MY LIFE

BURTON CUMMINGS

Ask any music lover in Canada and you will inevitably hear the comment that Burton Cummings "is the voice of Canada." Sure, there are many fellow musicians to have come from the north, but it was The Guess Who who kicked down the doors and led the way, something of a "Canadian Invasion." The Guess Who were the first Canadian group to hit No. 1 on the Billboard charts, the first to obtain platinum status and their achievements are legendary. Cummings joined The Guess Who in 1965 and after a few years in the trenches, the band had their first big hit with 1969's "These Eyes." Cummings led the group until their breakup in 1975, continuing on as a solo artist and he hasn't stopped since. He continues to thrill audiences with his live shows where he showcases his vocal, keyboard, flute and guitar skills. He performs his solo work with the energy of someone half his age and his renditions of The Guess Who are spot on.

Asking Burton Cummings to pick 10 albums that changed his life is kind of like trying to count the grains of sand on a beach. He has a music collection numbering over 700,000 songs, all pulled from the original media. But after some deep thinking, he came up with this list.

– Ivor Levene

IVOR LEVENE

The Doors, Strange Days

I was the right age for The Doors, and I was doing a lot of acid. I used to drive around Winnipeg in 30 below zero and go to apartments of girls who had a record player. I would bring my copy of *Strange Days* and we would listen to "When The Music's Over," especially that cut, the long one... nobody was doing that. It had poetry in it, and drama. The Doors influenced me to write poetry.

The Beatles, Abbey Road

I don't think there had been an album so classically oriented up to that time as *Abbey Road*. It bounced all over the place with "Sun King," etc. It was like a British musical. It raised the bar for how much better we (The Guess Who) wanted to be.

The Beach Boys, Surfin' USA

I rode my bike to downtown Winnipeg on my lunch hour from high school, St. John's High School, and paying $3.98 for my beautiful Capitol Records copy of *Surfin' USA*. I loved it because those guys sang so great, and they were still so young when they did that. They were all over the radio at that time.

Duane Eddy, Twangy Guitar

This was the album that had songs by Neil Sedaka and Donnie Owens on it. That's how fledgling our Canadian record industry was at the time. It was the black album on Reo records. That black cover never appeared anywhere outside of Canada. That album had those early, early Duane Eddy instrumentals that just permeated everything on AM radio.

Johnny and the Hurricanes, Red River Rock

I saw their picture on the cover of the album, they had that Volkswagen bus that had their logo on it, and that was all I wanted to do, that was all I wanted to be. Could I just be in that Volkswagen bus with Johnny and the Hurricanes? Living in Winnipeg, they would have leaned heavily on the title *Red River Rock*, but it was a hit single anyway in North America.

Jefferson Airplane, Crown of Creation

This was another album that affected me a lot. We were both on RCA at the time, and when I heard "Triad" and "Share A Little Joke With The World," it made me want to write edgier stuff. Less love songs, and more edgier stuff, thinking man's stuff I guess. I heard it because we were on the same label, that's how it came to my attention.

Led Zeppelin, Led Zeppelin I

When I heard that singing, I thought, "I'm not a singer, I've got to go back to school." When I first heard Plant shrieking like a banshee, I couldn't believe it. And then we got to play with Led Zeppelin right on the heels of that first album. That first Zeppelin album has done hard rock guitar as well as it's ever going to be done.

Elvis Presley, Elvis's Golden Records, #1

This was the one album that stuffed the coffers of RCA Records. This one album had "All Shook Up," "Jailhouse Rock," "Hound Dog," "Don't be Cruel," all on one album. This kind of thing hadn't been done very much in rock 'n' roll. It was hitting you over the head with the power of hit records. This record made me realize that the power of recording freezes time, and that it's there forever.

The Steve Miller Band, Fly Like An Eagle

I had a rough summer in 1976 with dope and booze and moving to L.A. from Canada. I was doing my first solo album with producer Richard Perry and I got into way too much coke; what brought me out of the whole thing was this album. It kind of brought me back from limbo, from never-never land. It was kind of like therapy for me; it just kind of brought me back down to earth.

The Beach Boys, Little Deuce Coupe

Little Deuce Coupe definitely changed things for me. There was a song on there called "The Ballad of Ole Betsy," a beautiful ballad. Also, "A Young Man is Gone"– new lyrics to the old ancient song "Hearts Were Full of Spring." Brilliant stuff on there. That changed me completely because of the writing. I was catching on to some of that writing.

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MC50

THE MC5 STANDING TALL (L-R): Fred 'Sonic' Smith, Dennis 'Machine Gun' Thompson, Rob Tyner, Wayne Kramer and Michael Davis pose for a photo in 1969 in Ann Arbor, Michigan. All the band members are wearing pins of the White Panther Party, a far-left, anti-racist political organization co-founded by the band's manager John Sinclair.

GUITARIST **WAYNE KRAMER** PREPARES TO PUT THE **50** IN **MC5.**

BY ALAN BROSTOFF

It's been 50 years since Wayne Kramer and a group of young Detroit rockers called the MC5 started recording their debut album to become one of the most influential rock bands to come out of the '60s. *Goldmine* had the opportunity to talk with Kramer about his new book *The Hard Stuff: Dope, Crime, the MC5, and My Life of Impossibilities,* his family, the legacy of the MC5 and even a little politics. It's amazing to realize how much Kramer has accomplished in his 70-plus years on this planet.

GOLDMINE: The Hard Stuff *is really candid and open, why this book now?*

WAYNE KRAMER: Well, (thought) I might die before I write it and then I would not get the chance. You need to wait long enough so you have a full life to talk about without waiting too long and blowing your timing.

GM: *In the book you call yourself a "romantic anarchist." What did you mean by that?*

WK: I used to mythologize things that I did not understand fully. I would kind of revert to a romanticist, you know. Film and television informed, maybe some books informed my version of reality. To think that I'm going to go out in a blaze of glory, shooting it out with 'The Man,' is kind of ridiculous and dangerous.

LENI SINCLAIR/MICHAEL OCHS ARCHIVE/GETTY IMAGES

MC5's Wayne Kramer backstage with his famous American Flag Fender Stratocaster for his performance at the Artist2Artist Benefit For Homeless Veterans at The Office on August 5, 2017 in Athens, Georgia.

CHRIS MCKAY/GETTY IMAGES

GM: Rolling Stone *ranked you as one of the top 100 guitarists of all time. When you were made aware of that ranking how did that sit with you?*
WK: Hey, listen, it's always nice to be recognized for your work.

GM: *So when your son Francis (currently five years old) reads this book later in life, what do you hope he will take away from it?*
WK: I hope it helps clarify my story for him. I mean he is going to know me like a son should know his father which is just about as intimate as it can get. We already talk about a great many things and I think I just want him to understand that his father is imperfect. I'm sure he already knows that, and that it is possible to make some mistakes in life and then figure out how to repair the damage.

GM: *Tell me about the non-profit origination, Jail Guitar Doors (www.jailguitardoors.org), that you are involved with.*
WK: Sure. JDG was founded just about 10 years ago on a gig that I was doing at a prison with Billy Bragg. Billy told me about an independent initiative that he launched in the United Kingdom to provide guitars to inmates to use as tools for rehabilitation. I thought that was a pretty good idea and it seemed to fit perfectly with my history as a former prisoner and now a returned citizen, and my activism and my desire to contribute to prison reform in this country. And the fact that he called it Jail Guitar Doors which was named after The Clash song about my time in prison, everything fell into place. Today our instruments are in over 120 American prisons and jails... we run songwriting workshop programs in prisons and jails across the country. The workshops are designed as violence prevention and prisoner rehabilitation to help prisoners find ways to express complex, uncomfortable feelings and experiences in a positive way and to help prepare them to returning to the community with a better understanding of how they got into trouble and what they can do to make sure they don't get back into trouble.

GM: *What an amazing opportunity you are providing.*
WK: I'm fortunate that I work with a great crew of artists and musicians across the country who all take their own time to go into correctional facilities and work with the men, women and children that are there. If we don't do something to help people

change for the better while they are in custody, they will most certainly change for the worse—and we ignore that fact at our own peril.

GM: *I want to go back to something you said earlier. The origination is named after a Clash song that they wrote about you. What did it feel like when you first learned that The Clash were writing about you and your experiences?*
WK: Well, I thought it was a great sign of solidarity. A great show of solidarity from my brother musicians who were from across the sea. I didn't know their band and I didn't know what was really going on there with this new music movement that emerged while I was incarcerated, punk rock. So when I came back to the community and learned that this whole new rock movement had emerged, it was very exciting and it was gratifying to know that my peers didn't forget about me. Which is actually a terrible thing that happens to prisoners, especially long-term prisoners. If you serve a 10, 15 or 20 year sentence. People fade away, they fade away from prisoners and it's a terrible blow to one's humanity. I mean, I was not locked up that long but I got a taste of it and I have friends. I know a lot of people who have served a decade and it's hard to keep relationships alive from a prison cell.

"A lot of what we did in the MC5...we tried our damnedest to create art that was historically valid. That wasn't fashion, that was more style than fashion."

GM: *You're on the road again with a superstar lineup supporting the 50th anniversary of the MC5. When you started doing this, did you think that you would still be doing it 50 years later?*
WK: Hell no. In fact, I couldn't even conceive being alive 50 years from when I was 20. It was a future that was so far away and so outside of my thought that I never discussed it. I had made no plans for a long, creative life and yet I end up having one...so far.

GM: *The message in the music of the MC5 is as relevant today as it was 50 years ago. Why do you think the message still works now after all of these years?*
WK: Well, because the message itself, the message of self-determination and self-expression of the reality that there are endless possibilities available to one if one commits to the effort, puts in the work full measure that you can make a difference if you go for it all the way.

WK: Of course. I hated not having anything to do. I still hate not having anything to do. Although I'm getting better at doing nothing. There are some weekends when I am at home, like if I'm scoring a film or playing a lot or doing a lot, that there are weekends where I like doing nothing. I like laying around on the couch. I 'm a couch potato with the best of them.

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GM: *You have had the opportunity to perform with some amazing artists over the years, is there anyone out there that you still want to get out on stage and perform with?*
WK: Oh it happens all the time. My favorite new band, Tank and the Bangas, are just like my dream band. I would love to play in that band. I see bands all of the time, you have to look for them. You have to put some effort into it. There is some really good stuff happening out in the world these days. There are a bunch of bands I would like to be involved with, sure.

GM: *You have stayed connected to vinyl records, having two MC5 releases in the last year's Record Store Day. Why is it important to you to still put out releases on vinyl?*
WK: I came up in the era of vinyl. When I was a kid that was the only way you could consume music. You had to have these big plastic discs and a player to play them on. With speakers you listened to and you usually listened to music with your friends. That experience went away with the coming of the Sony Walkman and ear buds. Music became a selfish

experience where everyone had their own music and it was heard only in their own head and no one else could hear it as it was just for them. I was so encouraged to see that young people discovered vinyl. Vinyl is back. My last record I only released it on vinyl and to have *Lexington* go to No. 6 on the Jazz charts with only a vinyl release was a positive accomplishment. Today, Rhino Records is releasing all of the MC5's records in a box set of heavy gauge vinyl in three different colors with new notes and a new package. It's exciting to see the whole MC5 catalog available in vinyl.

GM: *What is your favorite record store that you like to visit?*
WK: Well, there aren't as many. All that has changed, too. Amoeba in L.A. Where we live in L.A., Amoeba is *the* record store. Freak Beat in the Valley. That's where I go.

GM: *What are you listening to right now?*
WK: There is a band called Lake Street Dive which I'm sure all of my hard rock fans will hate me for saying I love them but too bad. They are a great band with great musicians. They look great and sing great. The write great songs and they can play live music. They are real musicians. I just think that they are everything I would love to see in a real band. There are a few of them out there. Dirty Projectors are also a fantastic band that they broke out and made a big impression and then they kind of got lost in the shuffle, but they are doing fantastic work. Really unique approach with much of it based on South African Township music and put into an electronic blender and mixed up. There is a lot of good stuff out there but you need to work to find it.

GM: *After 50 years of playing loud music, how is your hearing?*
WK: It's screwed. It's damaged and I've got hearing aids. My wife got so angry with me for watching the television so loud. She said I needed to do something about it so I went to Costco and got these fantastic hearing aids that I can control with an app on my phone. I can't wear them when I play in the band. It makes the music too loud and the reproduction is inaccurate but for real life and studio work they are fantastic.

GM: *When bands like Blue Cheer and Iron Butterfly started going towards that heavy metal sound, what was that like for the MC5?*
WK: Well you know, I know that critics kind of lumped us all together but I did not see the connection really, except that we all played loud. I didn't hear any of the influences that the MC5 brought to bear in their sound. We had our own take on how rock should be constructed, different from Steppenwolf and Iron Butterfly. I just didn't see the connection.

GM: *The songs of the MC5 have a lot of political undertones and define a generation. What is your view on the way things are playing out in the world now?*
WK: It's different now, but there are some striking similarities. We again have someone in the White House with utter contempt for the rule of law who's trying to manipulate the political dynamic for his own benefit. We have an undeclared virtual war going on in a country tens of thousands of miles away from America that is no threat to our country, that the military industrial complex has been perpetrating now for 17 years. This is exactly what Dwight D. Eisenhower warned us against. You have to be careful when you have this combine of Generals, politicians and arms makers —that they are able to create a threat that allows them to continue to make money and perpetrate violence on other people for no actual political gain. Which is exactly what is happening in the Middle East today. And you have corruption from the halls of congress to the city council. I'm glad to see that police agencies are charging and arresting and indicting crooked politicians and crooked businessmen. So you know on some instances things are different and on some levels things are the same. A song like the "American Ruse": "When they pull you over you are suspicious/ for something that just ain't your fault/ if you complain they are going to get vicious/ kick in your teeth and charge you with assault/ middle-class America in terminal stasis/ The air's so thick it's like drowning in molasses/I'm sick and tired of paying these dues/And I'm finally getting hip to the American ruse". These are lyrics that could have been written by Public Enemy, but it's an MC5 lyric that was written 50 years ago.

THE GUESS WHO

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New Guess Who

THE GUESS WHO CO-FOUNDER/DRUMMER **GARRY PETERSON** DISCUSSES THE HISTORICAL LEGACY OF THE BAND AND HIS OPTIMISTIC FEELINGS ABOUT THE FUTURE.

BY PATRICK PRINCE

The Guess Who conquered the charts in the late '60s/early 1970s with hits like "No Time," "These Eyes" and, of course, "American Woman." Randy Bachman , Burton Cummings, bassist Jim Kale and drummer Garry Peterson (the "American Woman" lineup) did reunite for a short period, but Peterson has put together a new Guess Who – a supergroup of sorts – with Rudy Sarzo on bass, Derek (D#) Sharp on vocals, Will E on guitars and Leonard Shaw on keys, which released a new album in September called "The Future IS What it Used To Be."

GOLDMINE: *I noticed that you do have (original bassist) Jim Kale on (new album)?*

GARRY PETERSON: Well, you know, Jim is retired now. He's kind of had enough of the road and wants to be at home. We recorded the very last cut on the album, it's called "Long Day," that's the cut Jim is on. We recorded it just before he left the band and rather than redo it, we listened and said, "You know what? Why don't we have one cut with Jim on the album." And it was such a good sounding cut, that's the one we picked. We also have Michael Devin (bassist) from Whitesnake on almost everything on the album.

GM: *It's almost like a supergroup.*

GP: We hope the fans look at it that way. And people have asked me, "Well, why now? Why did this happen now?" Because it took this long to do something that could stand up to the legacy of the original band.

GM: *You're always going to have detractors. The Yardbirds are going through the same thing. People hope all the original members like Burton Cummings... that everyone would come back and play, but sometimes that's just not realistic.*

GP: They really don't know the back story. I mean, Randy Bachman left the band in late 1969. I understand the fans nostalgically wanting the band to be together but Burton Cummings broke up the band in 1975 to do his solo career.

GM: *I think they're aiming at Burton. That's the guy they're hoping would came back.*

GP: We've done two reunions of the original band and what happened? It didn't stay together and that's Burton's choice. Not Jim or mine. We would still be in the band today. Our choice was either go on without him or stop playing.

GM: *And, you know, there's a beauty in playing, playing 'til the end. Play as much as you can. Perform as much as you can.*

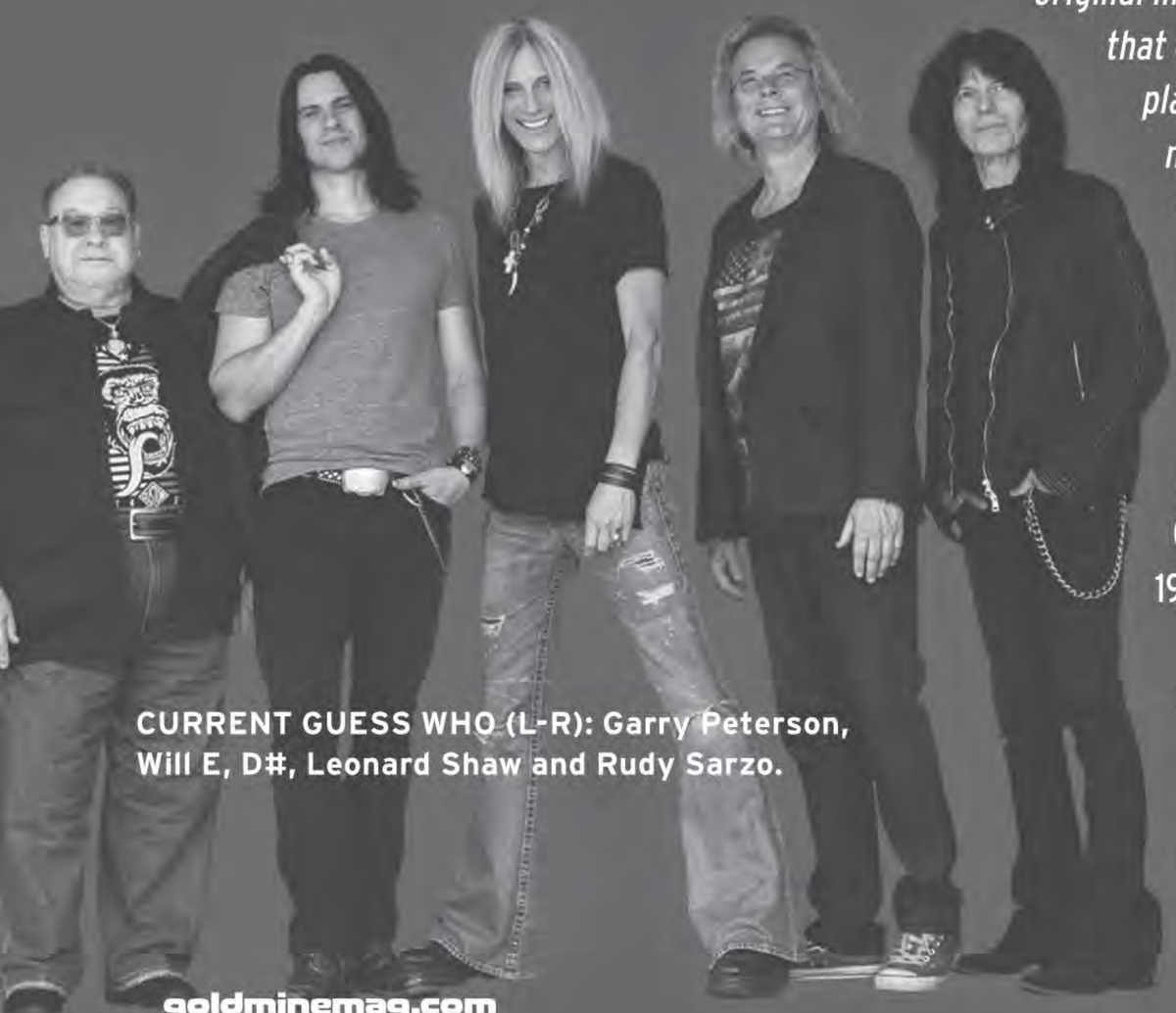
GP: You know, I get knocked a lot for taking this band out and "He's not the singer, he's only the drummer." But I'm the only one who has played on every record.

GM: *I think most of the fans repect the fact that you are continuing on. The Guess Who's a great band and people love the music.*

GP: That's the point. It's really all about the music. People will have you think that Randy Bachman and Burton Cummings were the band but if they had done all those songs by themselves, they wouldn't have been hits.

GM: *And reunions are nice but it's nice that's there's a new energetic album. It's like a new stage for The Guess Who.*

GP: We traveled this country far and wide every year and due to the internet there are a lot more younger people coming, curious about the band. So we decided to do an album that would take the older people back to when they were young, which is one of the cuts on the album ("When We Were Young"), and give the young people who come to us and say at a concert, "God, what was it like to live then?" a slice of that. They want to see what it was like. We designed the album to look like – and especially the vinyl – to look like an old album. That's actually a still shot of us doing the video "Playin' On the Radio." And when I saw that shot, I said, "Man, this looks like a Ventures or Champs album from the '50s... and it gave me that feeling. And I said, "This should be our album cover." Then the music, which we already had, was in keeping with that, which was us going back to recording in analog, using the same equipment and the same mixing board, the console we used on all the hit records. And it took us back. I sat in the studio and listened to the playback and I choked up and teared up because I never though at 72 years old I'd get a chance to do this the same... it was like stepping back 50 years.



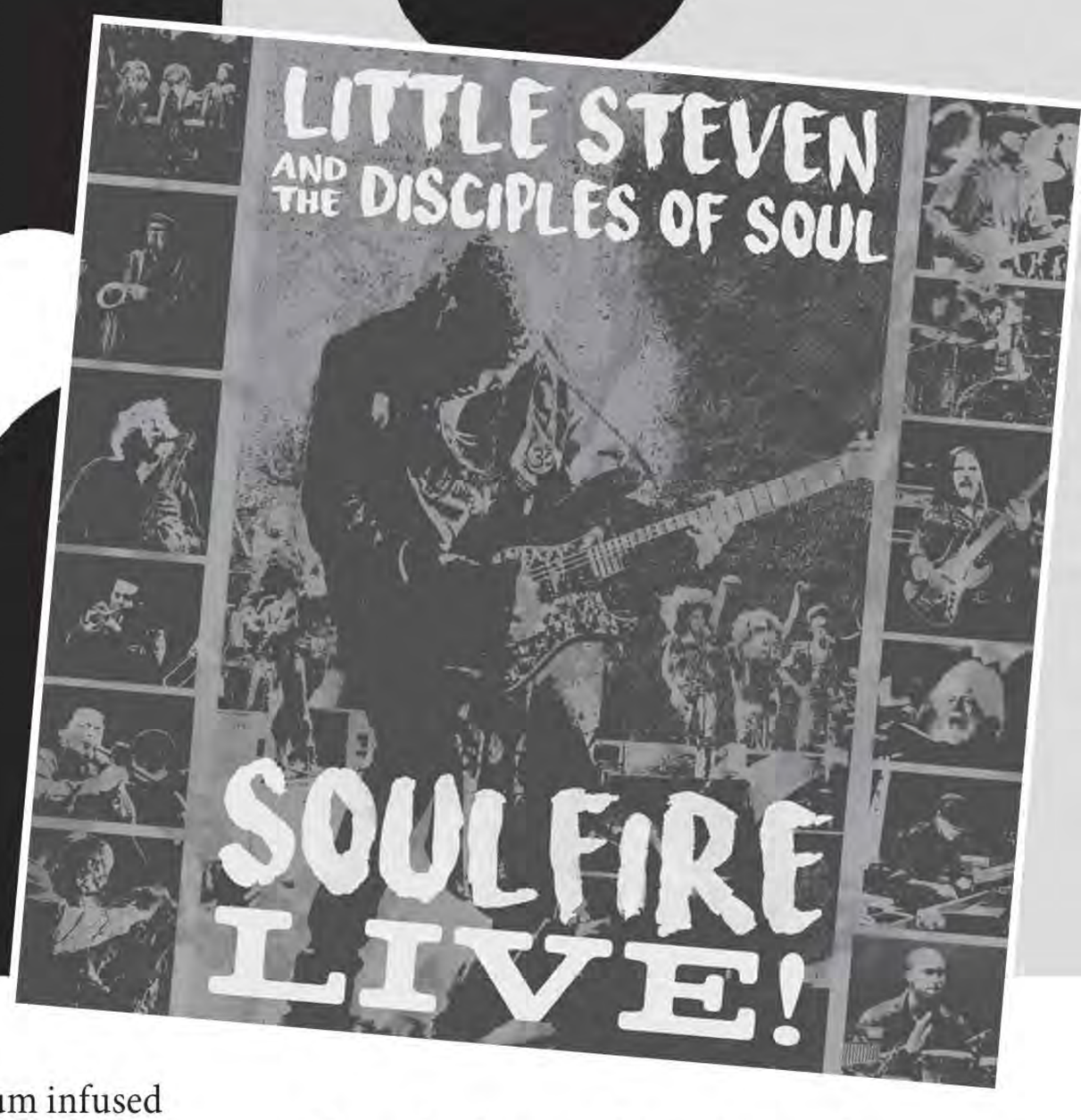
CURRENT GUESS WHO (L-R): Garry Peterson, Will E, D#, Leonard Shaw and Rudy Sarzo.

MERRI CYR

SOUL SET

STEVEN VAN ZANDT AND HIS DISCIPLES OF SOUL RELEASE A 7-LP BOX SET EDITION OF *SOULFIRE LIVE*, WHICH INCLUDES A BONUS LP — A SURPRISE SET WITH PAUL McCARTNEY AT LIVERPOOL'S CAVERN CLUB.

BY RAY CHELSTOWSKI



Back in 1982, Steven Van Zandt was known as maybe the best chief petty officer in rock 'n' roll. His leadership and technical expertise guided bands like The Asbury Jukes and the E Street Band through tricky waters on the stage and in the studio. This allowed artists like Bruce Springsteen to focus on the creative process and develop what some might argue is his strongest period of output. That guiding hand was most noticeable when it became absent. With Southside's 1979 release *The Jukes* and Bruce's 1987 album *Tunnel of Love*, the cohesiveness that Steve Van Zandt brought to their music was no longer as apparent — and it only returned when he did too.

So it was a surprise when he decided to distance him from these acts and his "Miami Steve" persona to go solo and become "Little Steven." As he told the *L.A. Times* upon the release of his first record, *Men Without Women,* the decision was driven by a desire to deliver an album infused with his own viewpoint and musical trim. The result was a record that would quickly become a critics' darling, often ranked among the year's best. It struck a balance between the rock and soul part he had been long tied to with a political underpinning that had been developing within him for some time.His music from there would move deeper in that direction, again receiving critical praise and replacing commercial success with the ability to inspire and establish real social change.

As his career evolved, what never changed was the commitment he has made to celebrating rock's rich history and providing forums for up-and-coming acts to build an audience. Last year he returned to the studio and cut his first record in many years, reforming his infamous band, the Disciples of Soul. The tour that followed was focused on taking people "through a history of American rock 'n' roll." The live show is a four-year undergraduate degree in rock 'n' roll earned over a two hour stretch. Each song is set up with an introduction that is as academic as it is outright cool. This extraordinary journey is captured on his latest release *Soulfire Live*, a 47-track experience that's almost a great as being there in person.

We got a chance to speak with Steven about the record, his radio platform, the state of rock and who he continues to root passionately for year after year in the Rock Hall nominating sessions.

GOLDMINE: *When you were promoting your first solo record,* Men Without Women, *you told the* L.A. Times *that it was a gamble given how conservative rock radio was then. How do you feel about radio now?*

VAN ZANDT: Well, now it's gone all the way. It was a challenge in those days. Today it's over. There's no radio and if you're making a rock record there's literally no format for you. You can find jazz on radio easier than rock 'n' roll. So you have to wander into some kind of hybrid where you might get lucky. The wonderful thing about our business is that in the end there're really no rules. You kind of live your existence in that sort of bizarre "you're only one hit away from a new life" state. Obviously you can't depend on it and you learn to not depend on it, and certainly at this point you've got to be CRAZY to depend on it. It could happen but you have find another way to make a living without depending on radio, that's for sure.

The only thing like this is my Sirius channel. For the first time in many years you can have a mass shared experience; that's possible now. I wanted to reproduce that exact experience making sure that people had access to where something great comes on and people respond to it. We have our "coolest song of the week" every week. We have introduced over 1,000 new bands and you never know which one of them is going to catch on.

GM: *Your radio show is more than just clever programming. It's seems like both a reflection and a vessel of your role as a curator and keeper of the rock flame.*
VZ: We make sure that we are very curated on both of my stations. They both are turning people onto new stuff all of the time and tragically it's the only place where you're gonna hear new stuff in any kind of rock 'n' roll and certainly in the country world unless it fits inside that very tight country format. It's really the only hope you have, but at least there is hope.

GM: *What prompted you to return to the studio and then the road with the Disciples of Soul after so many years?*
VZ: It should have occurred to me sooner, but it hadn't occurred to me at all. I was in London at the end of the E Street tour and this crazy cat Leo Green who's a promoter over there asked me when I was coming back. I said that me and (wife) Maureen were coming back for Bill Wyman's 80th birthday. He said, "That's the same week as my blues festival, so why don't you throw a band together and headline one of the nights. I thought, "I can think of one reason why not, since I haven't done that in 25 years!" But it just felt like something worth giving a shot. I had done the Darlene Love album the year before and had put this cat Marc Ribler in as her musical director, so when I came home I borrowed him and put a band together. We started rehearsing, and I put a set of some random songs of mine together with some blues things. I figured it would be a good way to do some Electric Flag—nobody ever plays that anymore. Maybe some Paul Butterfield, the stuff he did with horns. Playing those songs for the first time in 25 years was a revelation; I gotta tell ya it was a shock. This stuff is different. It's not like anything that's around today. It's a whole different genre practically, and it has this depth that everyone took for granted when we were growing up. We grew up in a renaissance period and I refer to it that way deliberately. That 1951 to 1971, 20- year period was when the greatest art being made was also the most commercial. And when that happens it's very rare.

So we did the gig and it felt like an album right away. Bruce had told me he was going to take a year off to do this Broadway thing and I didn't have a TV show yet so I thought, let me revisit this time of my life.

GM: *The live show is a real rock spectacle. There's so much going on with every song. It's hard to determine where to look: at you, the horns, the girls. It almost reminds me in form of an early '70s Elvis show.*
VZ: I had always done that big band thing. I lock in the horns which I did

JO LOPEZ

The Little Steven Influence

Joe Grushecky

JOE GRUSHECKY has had a long and storied relationship with Bruce Springsteen. But few know about the impact Steven Van Zandt has made on Grushecky's music. While recording the Iron City Houserockers second album *Have a Good Time but Get Out Alive*, Steven provided him with advice that has helped his creative process evolve to the point where he today has released arguably his best record yet, *More Yesterdays Than Tomorrows*. Knowing we'd be talking with Steven, Grushecky shared this story from those sessions.

Joe Grushecky: *"When we were recording our second album in New York City, Steve was just a tremendous influence on me as a songwriter. I had some songs that were really strong, and some that were basically throwaways. Steve and I were going through the songs and Steve asked, "Why are these so weak lyrically?" I said, "Oh those are just fun rockers." He said, "No, no, no. You're good enough to make every song count lyrically." I never forgot that. He and I got together one day and rewrote all of the so-called throwaway songs that I had. And this really helped me put the whole into focus.*

"We were staying at the Barbizon Hotel and were four blocks away eating lunch when we decided to head back to the hotel and finish things up. We get back to the hotel and the lyrics are gone. We had spent four, five, maybe six hours working on these versions and I didn't have 'em. I went into panic mode and ran back to the restaurant. In the middle of New York City what's the chance of finding these lyrics? As I'm heading up the street, I see an open litter basket and there are all of my lyrics inside the basket right in the middle of the street. Just the fact that I found them when they were about to be lost forever made me think, "Man, there's gonna be something special about this record!"

–Ray Chelstowski

very early with The Jukes. I always heard that sound in terms of those five horns and arranged to it. I had also always used real string which we did on the record (*Soulfire*). The only thing I didn't have was harmony. I fell in love with Darlene Love's background singers so I decided to add that dimension to my thing. That was the only addition to the big sound that made it the biggest you can be. After that you're literally hiring a 16-piece string section (laughs).

I never really evolved any of my records in terms of staying with that particular sound. All five of my records are completely different musically. This was the first time I stuck to the sound and saw where it could go. I'm really anxious to see where it goes myself.

GM: *I spoke with Joe Grushecky about you. He said that as much as you are known for charting horns, your bigger talent is directing drums and percussion.*
VZ: Well, I have one of the greatest drummers in the world. My thing about keeping this band together for a year is that you really get a chance to teach them what you know, what you want to do and how you think. These guys are the best session guys in the world and their niche is being flexible and able to adjust to whoever they're working with. After a year with me and an album or two they are really starting to understand what I like and why I do what I do. I have an absolute different method to what I'm doing and why and you can hear it in the drums and the bass. It takes a really great drummer to be able to do a drum fill the way I like. I built into the show a certain amount of specificity and a certain amount of spontaneity so that everybody in the band gets a chance to express themselves. I know what it's like being on the other side and I'm a band guy so I think of it both ways and always have.

GM: *The Darlene Love album that you produced contained your song "Among The Believers." How do you attach your songs to specific singers?*
VZ: It's fun to do that. You can't do it with every song but I just love those

AL PEREIRA/GETTY IMAGES

lyrics and they work for her. She's very conscious of that. I really wanted to make the greatest album of all time with her and I think I succeeded. It's one of the biggest disappoints of my life that no one heard that record. I called up all of the great writers in the world and they all came through. They all wrote great new songs for her. I wanted to make a record that was up to her standards. It just didn't sell. But I'm never ever going to say any bad word about Sony because they signed a 73-year-old woman for her debut album. I will give them credit for the rest of my life.

GM: *You guys got your start playing endlessly on the Jersey shore, then the entire eastern seaboard. How does someone launch their career today?*
VZ: It's almost impossible. I have been working on it for almost 15 years trying to rebuild an infrastructure that will allow rock bands to make a living. And there's still a long way to go. I meet with the Hard Rock Cafe every year. They're still a sponsor of my radio show. I meet with them to try talking them into becoming a network, a circuit for live music because they have the only structure that can do it. They have over 150 cafés hotels and casinos. Out of that there are probably 50 that could have a stage big enough to work. Even if it's 40 to 50 they need to invest in a PA system, a monitor system and a back line so the musicians can travel from one Hard Rock to another and have a circuit worldwide. I've worked on this every single year and I still hope that it's going to happen. And that would complement my radio show which is where it starts. After that, a TV show needs to follow. All of this would provide a complete infrastructure for the rock world which has been an endangered species for sure.

GM: *The Disciples of Soul (DOS) really evolved quickly from an R&B infused outfit into a platform for your politics.*
VZ: I started out the very first album with a song that says what I'm going to be doing which is "Lying In A Bed Of Fire." Much of the rest of that record is me introducing myself as an artist and that had to be more personal. It was a little more autobiographical in this case. Starting off with my manifesto that says this is going to be a political career and it explains why. We had become complacent and weren't living up to the ideals that we had espoused in the '60s. What happened to those promises, what happened to evolution, what happened to revolution? All of that was in that song and in the four albums that followed.

"All five of my records are completely different musically. This was the first time I stuck to the sound and saw where it could go. I'm really anxious to see where it goes myself."

Obviously the ultimate example is "Ohio" from Crosby, Stills, Nash & Young. And there was Jefferson Airplane and Bob Dylan, of course. But mostly people would go to demonstrations and they'd conduct protests but it wasn't showing up very often in the work. So I thought, let me be extreme about this and do nothing but that in my work.

GM: *Sun City, arguably your most political project stands in dark contrast to We Are The World in that every participant was already politically active. That seems to have provided even more fire to each performance.*
VZ: Yeah, it had to be because we were doing something that was different. We weren't getting the biggest artists in the world to do a pop song for a very nice cause. We had assembled people who were already aggressive and outspoken in their work. We were trying to motivate and inspire people to revolution. We weren't feeding people. We were overthrowing a government! This requires a slightly different type of music. The hip-hop world was still very new at that point and I wanted to include them because it was the first time black artists were really being able to express themselves. I wanted them right next to Miles Davis and David Ruffin and Bruce Springsteen, Bob Dylan and Jackson Browne.

GM: *You have a large role in the RRHOF. Every year there has been discord over nominees and there probably always will be. But who is the act that hasn't been nominated that every year gets your own personal appeal?*
VZ: Well, we all have people that we feel very strongly about and as much as the Hall of Fame gets criticized, I do feel that we do a really good job. It's a tough one because these rules, like putting five artists in every year, were set in place in the beginning. We leave that room having voted for 120 artists and really every one of them should be in. I feel really strongly about Johnny Burnette and the Rock 'n' Roll Trio. I think that they are the greatest rockabilly group of all time. Procol Harum is one of the most extraordinary bands in history. The J. Geils Band is not in yet, which is ridiculous.

The only thing that bugs me is when people don't show up. It's so hard to get in. We have 30 to 40 of us in that room and we all submit two to three names each. So you have 80 or so names every year that goes down to five.

GM: *When do you head back into the studio? What kind of music will you decide to attack?*
VZ: Yes, I'm writing right now and I'm hoping to get some of it done before we go back out on our "teacher appreciation tour" all through the Midwest. We want to get as much of the album done as we can in September, and go back out on the road October, November and December. That will be the end of the *Soulfire* experience and we will have done, depending upon how you measure it, six to seven tours. I'm going to try to get a TV show going in the winter, mix the album and hopefully take the Disciples back out next summer.

Crack the Sky is 'Still Alive and Still Around'

BY HOWARD WHITMAN

Veteran band doubles down with two new releases.

You have to respect Crack the Sky for, if nothing else, tenacity. In an age when many long-running bands have given up altogether on creating new studio albums, citing internet theft and general marketplace disinterest, the group, which formed in Weirton, West Virginia in 1975, is not just putting out one new album in 2018 — Crack the Sky actually released two new albums on August 24, both on the band's new label, Loud & Proud Records.

Granted, one of the new releases, *Crackology*, is not technically new; it's a disc of new studio recordings of previously released songs, while *Living in Reverse* is made up of all-new material. Regardless, on both albums, Crack the Sky surges with the vitality and energy of a young band, bringing so much "crack" to the older songs that *Crackology* sounds just as fresh as *Living in Reverse*.

Crack The Sky (L-R): Bobby Hird, Dave DeMarco, Joey D'Amico, John Palumbo, Rick Witkowski, Glenn Workman

Like any veteran band, Crack the Sky has had its ups and downs over the decades, with stops and starts, personnel changes, and the other pitfalls that can go with the rock life. But 2018 finds the band firing on all thrusters as it hits the concert trail to promote the new releases, with three original members still in the lineup—singer-songwriter John Palumbo, guitarist Rick Witkowski, and drummer Joey D'Amico, joined by Dave DeMarco (bass guitar), Bobby Hird (guitar) and Glenn Workman (keyboards). *Goldmine* recently spoke with Palumbo about what to expect on the new albums, what keeps the band running after decades in the music biz, and what is to come from this group that just won't quit.

GOLDMINE: *John, one of the topics the magazine wanted to address in this piece was the answer to the question, "Where are they now?" So, where are you now?*

John Palumbo: We just finished signing to a new label and we cut two records that (came out) in August. And that's where we are. We play maybe 10, 11 dates a year and hopefully now, with the new label, we should get on a tour with somebody. We're still alive and still around.

GM: *Crack the Sky went on hiatus in the late 1980s, with sporadic activity in the decades that followed. How long have you been back full-force with the band?*

JP: I got my doctorate and I took off for about 12 years, and then went I back to music. Can't get away from it (laughs).

GM: *What compelled you to get back to the band and back to music?*

JP: What happened was, one of the guys called me up and said he needed dental work (laughs) and it was going to be very expensive, and he asked if we could do a show. And we said, "Of course." So we did one show, and then we all just had such a great time with it that we put it back together. I know it's a weird story, but it's the truth.

GM: *You have the two new releases coming out. One of them,* Crackology, *consists of new recordings of old songs. What prompted you to redo those?*

JP: The label asked or it. It was not our idea, it was their idea, and they said it would probably be a good thing for people to find out what those songs were about so that the people who haven't heard of us would get an opportunity to hear the early stuff. So we recut it.

GM: *How do these new versions differ from the original tracks?*

JP: They certainly have more energy. We've been at it now for a while, so we didn't have the studio nerves and all of that stuff from our early years. We just went on full attack.

GM: *I listened to some of the new recordings on* Crackology, *and they sound very fresh, like new material.*

JP: I think we tried to put that kind of energy into it and were able to be successful with that.

GM: *You also did an album of new songs,* Living in Reverse*?*

JP: Right. It was finished before *Crackology*, but they held it until the end of August.

GM: *Both albums were released on the same day, August 24—is that correct?*

JP: You may know more than I do.

GM: *It's a cool idea.*

JP: Yeah, it is, and credit goes to the label for that.

GM: *In an age where a lot of bands are not even bothering with new studio recordings because new music is perceived as a tough*

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sell, what is driving you guys to keep creating and to develop new music?
JP: I have to write. It's what I do, and I love doing it. There's a drive there that I really have little control over. I need to do it. And luckily, I'm surrounded with people who are just terrific musicians and they love having original stuff to work on. So, we all get together and put forth our best effort on the stuff, and try not to think about how lousy the industry is right now.

GM: *And you have retained your loyal fan following, right?*
JP: Oh yeah! We have pockets (of fans) everywhere. We just need something to put them all together.

GM: *Rick Witkowski, guitarist for Crack the Sky, is also a producer. Would it be accurate to say he drives the band in the studio?*
JP: Yeah. He produces and he's got a studio. Four or five of us have a studio, so a lot of work we do on our own and then turn it over to Rick when we're all done recording and he puts his touches to it.

GM: *A lot of bands work that way these days.*
JP: Geographically, we have to. We're all over the map.

GM: *I hear you have a unique way of developing songs in which you put together your song demos on your own, and then the band fleshes them out. How does that process work?*
JP: Like I said, we've all got studios. I stay here in my studio. Once I've written a song, then I put together a very finished demo with most, but not all, of the parts (worked out)—a lot of the parts, I should say; that's fair. And then the two guitarists, Ricky and Bobby, get together live and they work on their guitar parts, and sometimes my stuff will go away and sometimes it will stay there, and then they just go to work with Joey, the drummer. So, it's usually the three of them that get together at the studio there, and tear the demos apart (laughs).

GM: *Are you typically happy with what they do to your songs?*
JP: Pretty much, yes. Sometimes I get surprised. They surprised me with "Talk Talk," with the (addition of) banjo. That was like, "There's a banjo there!" (laughs). I was very surprised, but it was so beautifully played—Bobby played that, and I said, "You know what? That actually works." It took me a day. The first time I heard it, I said, "No, that's never going to happen." Then after I listened to it and went back to it fresh, I was like "You know, that's a good idea."

GM: *Crack the Sky has been categorized in a lot of different ways over the years. At different points, the band has been labeled the new Steely Dan, prog rock, jazz rock, classic rock, etc. Do you feel that has helped the band, or hindered it?*
JP: I think it's been kind of helpful. We're still around and there are a lot of bands that get categorized and then you don't hear from them anymore. We've still got a following, we're still around, we're still able to play. I think that people still don't know what we are. I think prog is probably the closest thing that you can tag us with.

GM: *Progressive rock can be anything, right?*
JP: Yeah. We take off on things. It's not really pop, and it's not really heavy metal. It fits someplace in the prog market, I guess.

GM: *Didn't Crack the Sky play at the Rites of Spring (RoSfest) progressive rock festival?*
JP: Yeah. That was interesting! That's serious prog stuff and we were probably the hardest rock in that place, but it was nice. It was a lot of fun, we met a lot of good people. It was really our first exposure to that, and it was very interesting.

GM: *Why do you feel Crack the Sky has lasted for more than 40 years and maintained its audience while other bands of your vintage have not?*
JP: I think a lot of it, believe it or not, is because we never had that one hit record. And so we work very hard on each album, and I think the fact that we do continue to put out product and we don't rely on old stuff or anything like that, with the exception of this *Crackology* thing—which as I explained to you, makes a lot of sense. But we're sneaking a new one in right with it.

GM: *You're keeping it fresh.*
JP: Yes. I really believe that since we haven't had that one hit across the board, I think that's got a lot to do with why we're still here.

GM: *You have a very deep catalog. You've put out a lot of albums over the years. Do you touch upon all of the eras in your live shows?*
JP: No, I don't think so. We stay with who we are. But I have a low threshold of boredom, I really do. So when I'm considering a new album, it's usually something new like this latest one, working with electronics and a lot of different kinds of things. Yes, I like to keep it fresh.

GM: *What can we expect from the coming tour?*
JP: You know, we'll do our best. That's pretty much it. I'm not sure if we're going to have the horns with us [*Note: Crack the Sky frequently tours with a horn section*]. You never know when they're going to show up.

GM: *I have a CD you put out in 1992 called* Cruel Shoes.
JP: Oh, that was my solo thing.

GM: *Did you see that as an extension of your work with Crack the Sky?*

JP: No, that was totally different. And in doing a solo record, I tried to not make it Crack the Sky-ish at all. No, that's a completely different ballgame.

GM: *What is your vision for Crack the Sky moving forward?*
JP: I have no idea. I think I'm ready to start writing another record already. But I have to go slow, because like I said, I get real bored. By the time I get the songs finished and we get them recorded, I'm kind of sick of them, you know? (laughs) So I have to watch out that I don't get started too early.

GM: *How do you keep the work with the band interesting for yourself?*
JP: I try to stretch out. If I find myself in a hole or doing something that we've already done, I'll throw it away and just try to keep an edge to everything. A fresh edge.

GM: *Do you see Crack the Sky still going in 5 or 10 years from now, sustaining the band's productivity and your following?*
JP: Yeah. I don't see us retiring yet. Five or 10 years, that's a long stretch, I don't know if we'll even be alive by then (laughs). But I don't even consider stopping.

GM: *But you're still having fun doing it?*
JP: Yes. As long as that happens, then we'll just keep going. I just want to thank people for staying with us. That's truly terrific. Our fans are really great.

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A Top 10 Tribute to Aretha Franklin

ARETHA FRANKLIN passed away on August 16 at the age of 76. In 1960, she was signed to Columbia, in the pre-Clive Davis days for the label. By the time Clive Davis became Columbia's president in 1967, Aretha Franklin had been lured away by Atlantic, under the direction of Ahmet Ertegun and given the freedom she desired with Jerry Wexler as her producer. Success happened immediately at Atlantic with Aretha Franklin's first Top 10 gold single "I Never Loved A Man (The Way I Love You)" in early 1967. In the '80s, Clive Davis, then the president of Arista, signed Aretha Franklin to that label, where she achieved three more Top 10 singles. We look back at 10 Top 10 Aretha Franklin pop singles on Atlantic and Arista.

RESPECT
Atlantic 2403, 1967

Otis Redding's original version of "Respect" spent three weeks in the Top 40 in the fall of 1965, peaking at No. 35. Aretha Franklin's powerful interpretation debuted in the Top 40 in May of 1967 while "I Never Loved a Man (The Way I Love You)" was still in the Top 40. This became her first No. 1 gold single, her biggest hit and an anthem for women's and civil rights. It included a current catch phrase "sock it to me" and introduced many listeners to "TCB," an urban abbreviation for taking care of business. TCB became the title of a television special by fellow Detroit musical acts Diana Ross & The Supremes and The Temptations the following year.

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN
Atlantic 2441, 1967

In 2015, Carole King was an honoree at the Kennedy Center Honors. Among the performers at the event was Aretha Franklin, sitting at a piano, wearing a gown and a full length fur coat. She beautifully played and sang the song co-written by Carole King, Gerry Goffin and Jerry Wexler. At the bridge, she stood up, moved from the piano to take center stage, powerfully building up her performance. Then, for the song's climactic ending, she flung her fur to the floor, bringing the audience to their feet, while an emotionally touched Carole King cheered her on from the balcony.

CHAIN OF FOOLS
Atlantic 2464, 1967

By the end of 1967, Aretha Franklin had achieved four consecutive Top 10 singles on Atlantic with "I Never Loved a Man (The Way I Love You)," "Respect," "Baby I Love You" and "(You Make Me Feel Like) A Natural Woman." The next single, "Chain of Fools," released in early December, would bring this Top 10 momentum into the following year. Aretha sang with attitude, "For five long years, I thought you were my man, but I found out, I'm just a link in your chain." This was the first of two Aretha Franklin gold singles written by Don Covay, along with "See Saw" from late 1968.

(SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
Atlantic 2486, 1968

With a year of success on Atlantic behind her, Aretha Franklin was given more confidence and freedom as a songwriter. This single, which she co-wrote with her husband and manager Ted White, was her first hit as a composer. Her second and equally powerful Franklin and White composition "Think" followed just two months later.

THINK
Atlantic 2518, 1968

On June 15, we lost Matt "Guitar" Murphy, who portrayed himself in the 1980 film *The Blues Brothers*. In the movie, his character had left the music business but got the itch again when Jake and Ellwood Blues showed up to put the band back together "on a mission of God." Mrs. Murphy, portrayed by Aretha Franklin, found that statement to be blasphemous, and she warned Matt that he better "Think!" Aretha's performance was both comedic and powerful. Three female back-up singers sang from the diner's counter seats including Aretha's sister Carolyn Franklin, who also wrote Aretha's 1968 flip side "Ain't No Way" and co-wrote Aretha's 1973 Top 20 single "Angel."

I SAY A LITTLE PRAYER
Atlantic (flip side) 2546, 1968

Over the years, Aretha Frankin's flip sides included cover songs of hits from Sam Cooke, The Miracles, The Beatles and others. Her most successful flip side came in the summer of 1968. The eighth and final single in the 1967-1968 consecutive Top 10 streak was "The House That Jack Built" which reached No. 6. Charting separately, Aretha's soulful cover of Dionne Warwick's "I Say a Little Prayer" reached No. 10, a rare feat for both sides of a single to reach the Top 10. Ironically, Dionne Warwick's only single with both sides reaching the Top 10 also included "I Say a Little Prayer," with "(Theme From) Valley of the Dolls" as its hit flip side.

SPANISH HARLEM
Atlantic 2817, 1971

Near the end of the Leiber and Stoller

PUBLICITY PHOTO

musical *Smokey Joe's Café* is the song "Spanish Harlem," which listeners first heard in the early '60s as the debut single on Atlantic's Atco subsidiary, from Ben E. King, formerly of The Drifters. It reached the Top 10 in 1961. A decade later, Aretha Franklin, with Dr. John on keyboards, brought the song back to the Top 10 with a lyrical change, emphasizing the mix of cultures in Harlem to "Black and Spanish Harlem."

UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)
Atlantic 2995, 1973

An interesting musical backdrop helped "Spanish Harlem" reach its Top 10 status, which was a similar case with a song that Steve Wonder had co-written in the '60s but did not release, "Until You Come Back to Me (That's What I'm Gonna Do)." Donny Hathaway is heard on electric piano and Joe Farrell, of Chick Corea and Return to Forever, played a prominent flute part.

FREEWAY OF LOVE
Arista 9354, 1985

In the '80s, Aretha Franklin was introduced to younger audiences. "Think" in *The Blues Brothers* film was heard for a first time from those who missed the '60s hit. Steely Dan mentioned her in their Top 10 single "Hey Nineteen" with the line, "Hey Nineteen, that's Aretha Franklin. She don't remember the 'Queen of Soul'." With MTV, Aretha Franklin became a video star with "Freeway of Love," from her *Who's Zoomin' Who?* album, singing about her pink Cadillac while Clarence Clemons played saxophone. At the end of the video she drove away in that vehicle with a personalized license plate: RESPECT. Natalie Cole continued the car theme a few years later with her cover of the Bruce Springsteen composition "Pink Cadillac."

I KNEW YOU WERE WAITING (FOR ME)
Arista 9559, 1987

Aretha Franklin's Top 40 duets in the '80s included "Sisters are Doin' It for Themselves" with the Eurythmics, "Through the Storm" with Elton John, and the biggest hit of the three "I Knew You Were Waiting (For Me)" with George Michael. These two late greats reached number one singing of courage, "When the river was deep I didn't falter. When the mountain was high I still believed. When the valley was low it didn't stop me."

On November 14, an Aretha Franklin tribute concert will be held at Madison Square Garden in New York City.

– Warren Kurtz

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In Memoriam

Ed King

On August 22, we lost guitarist and songwriter Ed King, known for his work in the psychedelic rock group The Strawberry Alarm Clock, in the '60s, and the southern rock band Lynyrd Skynyrd, in the '70s.

During 1967's Thanksgiving holiday break, The Strawberry Alarm Clock reached the No. 1 position with their debut hit single "Incense and Peppermints." Guitarist and arranger Ed King co-wrote this single, although he was not credited on the record.

The next two singles, from the group's second album, *Wake Up...It's Tomorrow,* were co-written by Ed King and keyboardist Mark Weitz and shared a similar sound and a "live in the moment" theme. The first was "Tomorrow." This single was in the Top 40 from late January through early March 1968 and reached No. 23. The next single, released while some of The Beatles were still in India with Mahareshi Mahesh Yogi, was called "Sit With the Guru." Ed King's swirling arrangement at the end paralleled what George Martin brought to The Beatles, with a unique xylophone sound also in the mix.

The 1968 film *Psych-Out*, included songs from The Strawberry Alarm Clock. During a love scene, a lyrically lengthy pretty song was played, which Ed King co-wrote with fellow group guitarist Lee Freeman, musically on par with songs of The Association. The song's title became "Pretty Song from 'Psych-Out'" and was also used as the flip side of "Sit With the Guru."

The Strawberry Alarm Clock placed two more singles in the Top 100 through 1969. In the early '70s the band broke up and Ed King joined their southern opening act Lynyrd Skynyrd for their first three albums.

Lynyrd Skynyrd's debut album included the lengthy FM radio staple "Free Bird." The band featured the three guitar sound of Ed King, Gary Rossington and Allen Collins, with Ronnie Van Zant as the Jacksonville group's lead singer. Ed King co-wrote "Poison Whiskey" with Ronnie Van Zant as the song on the second side of the album which precedes the nine minute "Free Bird" finale.

The album *Second Helping* followed and featured their Top 40 breakthrough hit single, "Sweet Home Alabama," written by Ed King, Gary Rossington and Ronnie Van Zant. Billy Powell's piano was also prominent on this number. King also co-wrote "Swamp Music" and the humorous "Workin' for MCA" with Ronnie Van Zant for the second album, along with the flip side of the "Sweet Home Alabama" single, which was not included on the album, "Take Your Time." While "Free Bird" was dedicated to Duane Allman, "Take Your Time," running over seven minutes, also sounded heavily influenced by the lengthier blues numbers on the first two albums of The Allman Brothers Band. Lynyrd Skynyrd fans searched years for used copies of "Sweet Home Alabama" in order to own this flip side, at least through 1997 when "Take Your Time" finally appeared on the CD version of *Second Helping* as a bonus track.

In 1975, Lynyrd Skynyrd's third album, *Nuthin' Fancy*, brought them their third Top 40 hit "Saturday Night Special," another Ed King and Ronnie Van Zant composition. That songwriting duo also brought "Railroad Song" to the album along with the finale "Whiskey Rock-a-Roller," which they co-wrote with Billy Powell.

When surviving members of Lynyrd Skynyrd reunited in the mid-'80s, Ed King returned to the band and remained with the group through the mid-'90s.

–Warren Kurtz

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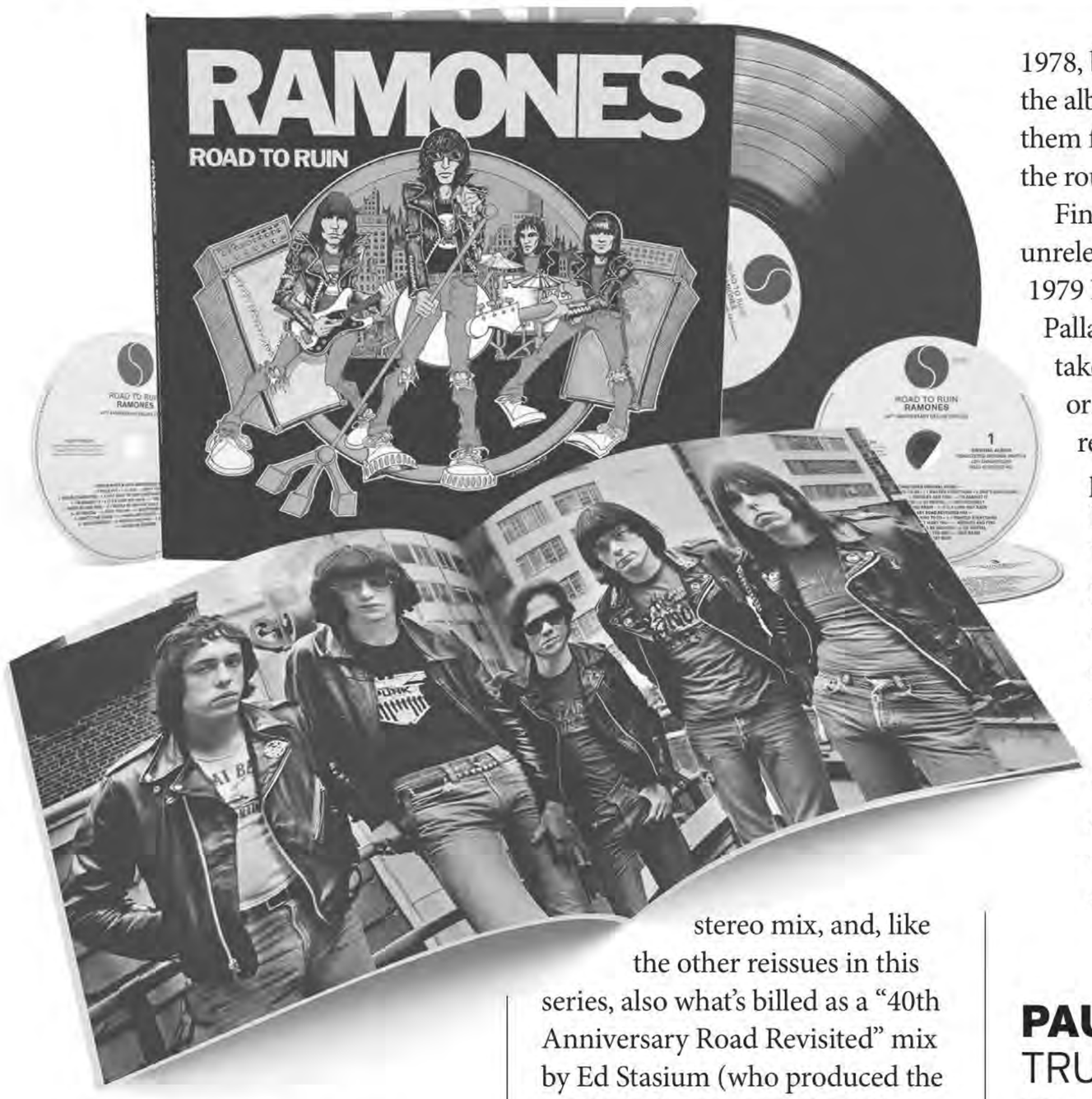

THE RAMONES
ROAD TO RUIN: 40TH ANNIVERSARY DELUXE EDITION

Rhino (3-CD/1-LP Box Set)

★★★★★

The reissue of The Ramones' back catalog continues apace, with this box set that offers plenty of extras.

Road to Ruin was the first Ramones album to feature new drummer Marky Ramone, and is rightly best known for the classic track "I Wanna Be Sedated." But there's also more a pop leaning on tracks like the band's cover of The Searchers' "Needles and Pins" and the equally moderately paced "Don't Come Close." Not as no-holds-barred as previous releases, it nonetheless shows the band trying to branch out and not remain a one-trick pony. And there's still some of the old fire on tracks like "Bad Brain."

The set includes both a remastered version of the original 1978 stereo mix, and, like the other reissues in this series, also what's billed as a "40th Anniversary Road Revisited" mix by Ed Stasium (who produced the original album). And similarly, it's the 40th anniversary mix that's the stronger of the two, a stripped down, leaner and cleaner mix that you'll choose to listen to over the original. It's this mix that's featured on the vinyl album included in the set, and on the single CD version of the album.

The other two discs are filled with previously unreleased goodies. Like rough mixes for every song on the album; one could arguably make the case that these mixes, raw as they are, are superior to even the new 40th anniversary mix. There are also acoustic versions of three songs (including "Needles and Pins" — see, the band could've done an Unplugged), as well as a fun rarity, a "Ramones-On-45 Mega-Mix" of "I Wanna Be Sedated," that, at over five minutes, is over twice as long as the average Ramones song. Plus, newly completed versions of the unreleased outtakes "I Walk Out" and "S.L.U.G." Both songs received rough mixes back in 1978, but were ultimately cut from the album. Stasium has polished them for this release, though again, the rough mixes are livelier.

Finally, there's a previously unreleased recording of the band's 1979 New Year's Eve show at the Palladium in New York City, taken from Tommy Ramone's original cassette console recording. It's an exuberant performance, featuring the band's signature classics like "Blitzkrieg Bop," "Sheena is a Punk Rocker," and "Rockaway Beach" and equally classic covers ("Surfin' Bird," "Do You Wanna Dance?").

For Ramones fans, it's well worth picking up this set for the new remastered versions of the album, and all the unreleased material.

–Gillian G. Gaar

PAUL WELLER
TRUE MEANINGS

Warner Bros./Parlophone (CD)

★★★★

This is Weller's 14th solo album and the 26th album overall (including his output with The Jam and The Style Council) of his long and storied career. Now in his 41st year as a recording artist, Weller has recorded an album with a timeless sound and an easygoing and comfortable feel. The album is largely acoustic, and many of the songs have string accompaniment. It seems to be the most personal album of Weller's career. On this recording, Weller seems miles away from the Angry Young Man that frenetically bashed out "In The City" on his Rickenbacker in 1977. *True Meanings* presents an older and wiser Weller as well as an adventurous artist that is not afraid to take chances and experiment with different sounds and styles.

Weller turned 60 earlier this year. On his birthday, he released the wonderful "Aspects," the first single from this album. It was a fitting preview of the album to come. Other highlights of the album include: "The Soul Searchers," which features a nice vocal by Weller and some great work by guest Rod Argent on the Hammond organ; "Old Castles," which has a soulful vocal by Weller; the lovely and atmospheric "Movin On"; and the closing track, "White Horses," which features acoustic guitar and Weller's warm vocals.

The album was recorded in a little over three weeks at Weller's Black Barn studios in Surrey, England. Weller produced much of the album himself and shared production duties on two tracks. Ten of the songs on the album were written by Weller while four featured melodies by Weller with lyrics by others. Connor O'Brien from the band Villagers penned the lyrics to "The Soul Searchers" and Erland Cooper from the band Erland & The Carnival provided the words to "Bowie," "Wishing Well," and "White Horses." Weller's longtime fans will surely be pleased with this album. It is something of a departure for him, and it features Weller in top vocal form. *– John Curley*

THE SUPREMES
THE SUPREMES SING HOLLAND-DOZIER-HOLLAND

Motown/UMe (2-CD)

★★★★

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We Remember Sam Cooke) it's no surprise to find they recorded an album's worth of songs from the songwriting team that helped make them one of the country's top vocal groups of the '60s: Brian Holland, Lamont Dozier and Eddie Holland. The album featured two hit singles ("You Keep Me Hangin' On" and "Love is Here and Now You're Gone," both chart toppers), and was a Top 10 pop hit, while topping the R&B charts.

This expanded edition not only gives you mono and stereo versions of the album (the mono version on CD for the first time), but also a wealth of bonus material, including a set from the group's 1967 engagement at the New York City's Copacabana in 1967 — the last time the original lineup of Diana Ross, Mary Wilson and Florence Ballard was recorded live.

Beyond the hits, the album has great offerings like the soulful pop of "Going Down for the Third Time" and a fun cover of "(Love Is Like A) Heat Wave." There's also some nifty bonus studio tracks recorded around the same time, such as two mixes of the giddy "The Happening" (an extended version, and the complete version as heard in the film of the same name), and a mix of "Always in My Heart" with a string arrangement that was from the released version.

The live portion is mostly drawn from the group's second show at the Copa, on May 19, 1967. While including some of their hits (most in a medley), the set largely positions The Supremes as a mainstream supper club act performing show tunes, like "Put On a Happy Face" and "My Favorite Things," as well as "Queen of the House" (a parody of "King of the Road"). Some numbers have been previously released, but this is a bright new mix of a complete performance. One of the set's two booklets also reproduces a tour program from 1967.

There's plenty here for Supremes fans to enjoy.

– Gillian G. Gaar

3.2
THE RULES HAVE CHANGED

Frontiers Records (CD)

★★★★★

This could have gone so wrong.

It's one thing when an artist decides to play all of the instruments on their album. It's another when, in doing so, that artist sets out to perform in the style of a legendary and totally unique musician, in effect "replacing" them with their own playing.

But that was the daunting task that faced Robert Berry when he decided to complete what was intended to be a collaboration with ELP keyboardist Keith Emerson on his own following Emerson's death.

In the hands of a lesser player, the keyboard side of this album may have been a complete letdown; after all, could anyone channel the idiosyncratic sounds and feel of the man who was described as "Jimi Hendrix of the keyboards"?

But Berry had the chops, and, perhaps more importantly, had the passion to see this project through. And thank goodness for that, because, in crafting this album, he has created an instant classic, a true masterpiece that can stand with the best of ELP and resonates with Emerson's presence—even though he didn't play a note on it.

The 3.2 designation represents this album being a sequel to the 1988 release *To the Power of Three*, which united Emerson and ELP drummer Carl Palmer with Berry under the band name 3. That album had some chart success, but critical and fan backlash that Emerson had "sold out" led him to disband 3. That's a shame, because the debut showed a lot of promise, and over time it has deservedly gained luster for its progressive leanings and ambitious compositions and playing. Even Emerson himself realized 3 was a good band that ended too soon, and it was this realization that prompted him to work again with Berry on the music that became T*he Rules Have Changed*.

It's a worthy sequel that fulfills 3's potential. While Palmer declined participating, and Emerson's estate wouldn't allow Berry to incorporate recordings of his actual playing, most of the compositions here were collaborations between Emerson and Berry.

"One by One" kicks off the album perfectly with a stretch of solo acoustic piano that provides instant evidence of Berry's skills. It soon grows into an expansive ELP-style fanfare, and packs emotional punch with Berry's heartfelt lyrics. When he sings, "Now I'm walking this life alone," you feel his grief. And when Berry delivers a synth solo that perfectly evokes his late collaborator, it's easy to forget it wasn't played by the master himself.

All of the tracks are excellent, but other standouts include "Powerful Man," a rousing rocker that recalls "Talkin' Bout," the lead single from *To the Power of Three*, as well as "Our Bond," another piano-driven piece that includes instrumental homages to classic ELP moments such as "Fanfare for the Common Man." "This Letter" is a very personal piece that spotlights Berry's acoustic guitar playing as he sings to his departed friend.

Berry displays his instrumental and vocal prowess throughout. In addition to the obviously demanding keyboard role, he showcases his skills on drums, guitar and bass on tracks like "What You're Dreaming Now," and this album offers ample evidence that his voice has lost none of its power or range in the 30 years since he sang lead on the first 3 album.

In addition to the superlative music, the CD release comes with a generous booklet that includes an autobiographical essay from Berry documenting the origins of 3 and the path to the creation of the new album, as well as passages accompanying the lyrics that describe the ideas behind the creation of each song.

I can't recommend this CD highly enough. On the surface, it's a resoundingly solid and accomplished progressive rock album. But dig deeper, and you'll find a triumph born out of tragedy that will resonate long after its 46-minute playing time has passed.

– Howard Whitman

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KENNETH WOMACK
SOUND PICTURES: THE LIFE OF BEATLES PRODUCER GEORGE MARTIN
Chicago Review Press (Hardcover)

★★★

Sound Pictures continues the story Kenneth Womack began in *Maximum Volume*, his first George Martin bio; *Sound Pictures* covers the final 50 years of Martin's life (hence the subtitle "The Later Years, 1966-2016").

Martin's years with The Beatles dominate the book; the group's 1970 break up doesn't occur until page 403 (out of 493 pages). Womack relates each Beatle session in detail; familiar terrain for Beatles aficionados, but one that's usually not covered in a narrative fashion (as in, for example, Mark Lewisohn's *The Beatles: Recording Sessions*). This makes especially it useful for those who don't make a habit of reading Beatles reference books.

But it also ends up making *Sound Pictures* more of a Beatles biography than a George Martin biography. Granted, The Beatles were the most important group Martin ever worked with. But a more balanced look at Martin's work would've broadened our understanding of the breadth of his career. It also brings to mind an obvious question; why did Martin fail to achieve the kind of partnership he enjoyed with The Beatles with other artists?

Womack relies almost entirely on previously published accounts, with quotes from only a handful of new interviews; another reason why the book doesn't feel like its offering much that's new. There's not much of a critical eye; Womack's description of Martin's memoir *Playback: An Illustrated Memoir* as "a largely sunny depiction of life in the record industry... one last amiable stroll down memory lane" is applicable to his own book as well.

A solid look at Martin's time with The Beatles; an overview of everything else.

– Gillian G. Gaar

YES FEATURING JON ANDERSON TREVOR RABIN RICK WAKEMAN
LIVE AT THE APOLLO
Eagle Vision (2-CD, DVD, Blu-ray)

★★★★

On the first official release of any kind from this new iteration of foundational prog-rock band YES, pivotal members Rick Wakeman (keyboards) and Trevor Rabin (guitar) unite with founding vocalist Jon Anderson for a live set, available in multiple audio and video formats, that for many YES fans will be the culmination of a long-held dream.

The union of these three musicians as Anderson, Rabin and Wakeman (ARW) in 2016 after many years out of YES proper was, rightfully, huge news in prog circles. Inspired by the 2015 passing of founding YES bassist Chris Squire, the three grouped together in a quintet with bassist Lee Pomeroy and drummer Louis Molino III to play YES music exclusively, even if they went under a new name. A year later, following YES' induction into the Rock and Roll Hall of Fame, a ceremony that saw an uneasy (and probably final) onstage alliance between ARW and Official YES members Steve Howe and Alan White, ARW announced it was changing its name to YES featuring Anderson, Rabin and Wakeman.

Since that point, there have been two YES lineups, creating no small share of confusion for concert promoters, as well as ongoing discussions of "Which one's better?" among the band's devoted fans.

Comparisons are irrelevant for the sake of this review, but I will say that it is wonderful to hear Jon Anderson singing YES songs with a full-fledged YES band again. It's also a joy to experience Wakeman back behind the keyboards playing the music that established him as a musical giant.

YES featuring ARW is also significant in that it marks the return of Trevor Rabin to rock

performance. Since leaving YES in 1994, Rabin has become a successful composer of film soundtracks, but did little as a guitarist until the 2012 release of his instrumental album *Jacaranda*. Rabin and Wakeman became close friends when they were part of the eight-man YES lineup on the 1990–1992 Union tour (a point emphasized by the big hug between the two that kicks off the DVD version of this concert), and their mutual connection with Anderson grounds this re-emergence as YES in friendship that infuses the performances on this superb live release with the sheer joy of making music together.

Recorded and filmed at the Apollo Theater in Manchester, England, *Live at the Apollo* is an ideal souvenir of the band's 2017 setlist, which mixed classic 1970s YES tracks with songs from the albums created in the 1980s and 1990s when Rabin was the chief creative force behind the band's commercial resurgence that started in 1983 with *90125*.

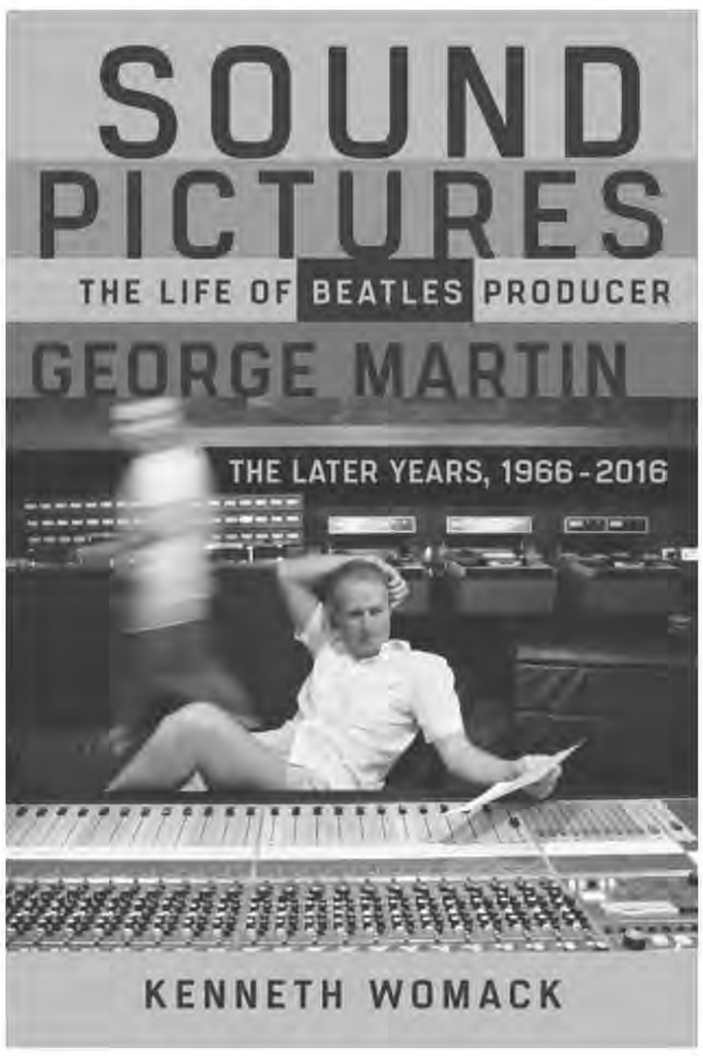
It's a good list. From the classic era, we get concert staples such as "I've Seen All Good People," "Long Distance Runaround," and of course, the perennial set closer, "Roundabout." From the Rabin era, the band serves up *90125* favorites including "Hold On," "Changes," and the chart-topper "Owner of a Lonely Heart."

There are some deeper cuts on this package that greatly benefit from live presentation here. It was especially welcome to hear Rabin-era tracks such as catchy rocker "Rhythm of Love" and *Union* single "Lift Me Up" (which features a stellar co-lead vocal by Rabin). Likewise, the band does a very credible job of tackling the intensely proggy epic from *Fragile*, "Heart of the Sunrise."

I do wish the band had chosen to include more songs that haven't been staples of the other YES' shows in recent years. "Awaken" from *Going for the One* is lovely here, but YES Official has played it on many tours, and on these discs it's 22 minutes that could have been given to other pieces that would be unique to this lineup, such as the equally lengthy and worthy "Endless Dream" from Rabin's final YES album, *Talk*.

Still, I'm very happy with what YES featuring ARW has delivered here. The band has gelled into a fierce unit and is firing on all thrusters. Anderson hasn't sounded this vibrant, this alive, in a long time. Singing in the original keys, he doesn't miss a note, and his delight at being front and center with this band playing the music that defined his career is visible throughout the well-shot, tightly edited filmed version. Wakeman does his thing, adding his busy keyboard embellishments in new ways to songs (such as Rabin's) that didn't feature him on the original recordings. The cape he wears may look a little silly, but it's a YES thing, and the fans will eat it up. While Howe's one-of-a-kind guitar parts are missed at times, Rabin brings a more modern approach, and despite decades offstage, he has lost none of his chops. Pomeroy and Molino are a tight, dynamic rhythm section that drive the songs with great energy and obvious affection for the music. Pomeroy does a great job of evoking Squire in the instrumental "The Fish (Schindleria Praematurus)," which he builds up with loops.

This band has set out to explore the YES repertoire in new ways, and the approach pays off through unique touches, such as a funky feel



on "Long Distance Runaround," that make old songs feel fresh again

YES fans, this is the release you've been waiting for. While it doesn't include any new music (that's in the works), it's a credible, delightful take on the songs you love—whatever the band is called.

– Howard Whitman

THE SLITS
HERE TO BE HEARD: THE STORY OF THE SLITS
Moviehouse (DVD)
★★★★

Directed by William E. Badgley, this documentary about the London-based band The Slits is a must see for anyone that is a fan of the 1970s U.K. punk scene. It features both new interviews with band members and others involved in the scene as well as fantastic archive footage that includes the pre-fame Billy Idol, Sid Vicious and Chrissie Hynde. The film is dedicated to the memory of vocalist Ari Up (Ariane Forster) and is highlighted by the interview segments with three of the surviving Slits: guitarist Viv Albertine, bassist Tessa Pollitt and original drummer Palmolive (Paloma Romero). It delves into just how groundbreaking a band The Slits were. Pollitt discusses the random violence against punks at the time, including the stabbing of Ari Up, and Albertine says of those that perpetrated violence against the band, "These guys didn't know whether to f**k us or kill us."

The pivotal role that Ari Up's mother Nora played in the punk scene is discussed as is the importance of Don Letts' DJ gig at the Roxy Club in London's Covent Garden.

The tensions in the band are dealt with, including Pollitt discussing how difficult it was for her to tell Palmolive that she was out of the band. And the band members' lives after the 1982 breakup of The Slits are examined, including Albertine's depression, Pollitt's heroin addiction, and Palmolive becoming a Born Again Christian.

The DVD Extras include Pollitt discussing the big break given to The Slits by BBC Radio 1 DJ John Peel when he had the band in the studio for a live session before they had been signed to a label. The extras also include rehearsal and performance footage of The Slits, including a performance of "Earthbeat" from 1981.

Additional information about the documentary can be found at www.slitsdoc.com.

– John Curley

QUICK PICKS

BY MIKE GREENBLATT

VARIOUS ARTISTS
BOPPIN' BY THE BAYOU: FLIP FLOP & FLY
Ace Records (CD)
Genre: Rock
These 28 rare rockin' Gulf Coast tracks from the '50s and '60s to present-day from one-hit wonders, regional heroes and rockabilly stalwarts who you never heard of were either never released or quickly fell into bargain bins. And that, right there, is what makes this collection so special. Highlight has to be "Kary On Boogie," an unissued 1981 gem from that ragin' Cajun Doug Kershaw.

PAUL FILIPOWICZ
UNFILTERED
Big Jake Records (CD)
Genre: Blues
Chicago singer/songwriter/guitarist Paul Filipowicz is the blues legend you never heard of. His tenth CD pays tribute to masters like Magic Sam, Lowell Fulson and Howlin' Wolf. There's also five new late-night barroom-busting originals with harmonica and pumpin' horn charts. Forty years on, he continues to impress.

CHRIS LIGHTCAP
SUPERETTE
Royal Potato Family (CD)
Genre: Rock
The best pure rock all-instrumental CD in years, *Superette* is bassist/composer Chris Lightcap's debut but he couldn't've done it without sterling help from his two-guitar/drums band with guests Nels Cline on third guitar, plus pedal steel and organist John Medeski. Psychedelic surf trance, anyone?

FOLK SOUL REVIVAL
FOLK SOUL REVIVAL
Self-Released (CD)
Genre: Country
Two of the most delightful songs of the year—"Honey Do" and "Horrible Girl"—grace the fourth CD in a decade from Virginia's Folk Soul Revival, a rockin' roots band whose love of true country tradition manifests itself in a back-porch joyousness that can definitely show those Nashville professionals a thing or two about keeping it real.

IGGY POP/ UNDERWORLD
TEATIME DUB ENCOUNTERS
Caroline (CD)
★★★★

A few reviews elsewhere have pointed out that all Iggy does on this EP is complain. Big deal. Somebody has to, and at least he's always worth listening to. Unlike people who point out that all he does on this EP is complain. As if "1969" and "No Fun" were sunny vista paeans to the thrill of modern life.

It's a smart union, Pop and Underworld, with that unmistakable Iggy growl iridescent across the band's customary electronic agitation, and if long time watchers see hints of the early '80s *Zombie Birdhouse* at play, then maybe that's the idea. Certainly Pop's vocals are scarcely distinguishable from the (admittedly slim) best of that album, and this time, that's a recommendation.

The humor is sharp, the menace is palpable, and the apparently-autobiographical "I'll See Big" is as close to self-examination as he has sounded since *The Idiot*—the "Dum Dum Boys" revisited, with sadness in lieu of the sirens. And we fade out with "Get Your Shirt," which is a maddening '80s synthi-mantra about how someone stole his shirt, and he wants it back.

Talk that Pop's last album was set to be his last have yet to be disproved—the EP ends around 25 minutes and it leaves you wanting more. And so it should. Quite frankly, it doesn't matter what he's

singing about—missing clothes, missing kicks, or the fact it's so hard to find someplace to smoke. The fact is, he's singing. And he's Iggy. That's all you need to know.

– Dave Thompson

BY LEE ZIMMERMAN

Although his name sounds similar to that of a romantic poet from 19th century England, **D.L. Byron** is a tough, tenacious rocker whose one time claim to fame, a now-classic *This Day and Age* ranks as one of the great unappreciated albums of the early '80s. Signed to Arista Records, he left the label by mutual consent, wrote a hit song recorded by Pat Benatar ("Shadows of the Night") before turning his career to writing songs for others and battling his personal demons. Now back in fighting form with *Satori*, a riveting 4-song EP, Byron seems ready to reclaim his place in rock's front lines. Though short on content, the record is long on incisive energy and concerted power pop, a combination that serves to remind his listeners that he's still fully capable of rocking with drive and determination. It's a teaser of sorts, but hopefully merely a prelude to other great offerings to come. Clearly he's quite capable of picking up where he once left off.

There is no shortage of earnest troubadours singing heartfelt songs that are both tender and touching, but few make as immediate and impassioned an impact as **Gordon Thomas Ward** manages to do on his new album, simply entitled *Providence*. Evoking a heartfelt sound reminiscent of Dan Fogelberg in particular, Ward – who is also known as an author, speaker, teacher, radio host and facilitator – surrounds himself with an astute group of musicians, among them Eric Troyer (the Orchestra, John Lennon, Billy Joel) and Mik Kaminski (ELO). However it's his knowing approach, plied with his delicate designs, that make this such a standout. On a song like "Ledges" it takes no more than the ambiance of natural sounds of ocean waves and bell buoys to strike an ideal balance between tone and timbre. It may sound like a mighty claim, listeners could do far worse than to succumb to Ward's emotional embrace.

John Andrew Fredrick, who makes his music under the moniker of **the black watch** (the lower case is intentional) is a renaissance man in the truest sense. An author and English professor at Santa Monica College in California, he's been responsible for nearly 20 albums and several books, never coming up short in terms of creative ideas spurred on by imaginative instincts. His latest, *Witches !*, follows rapidly on the heels of the *Paper Boats* EP released earlier this year and maintains a sort of psychedelic sheen along with a persistent strum. The atmospheric ambiance is haunting and even harrowing at times, but it's all part of the elusive charm that Fredrick is well known for, a supple, seductive sound that weaves its way into the inner consciousness and takes hold almost immediately. As its title suggests, *Witches* is bewitching in its entirety, cosmic at times but with enough enticing melodies to ensure its immediate appeal.

Austin Lucas has always conveyed a certain ache and longing in his music, a sound that brings his sentiments and emotions front and center even on

D.L. Byron, *Satori*

Gordon Thomas Ward, *Providence*

the black watch, *Witches !*

Austin Lucas, *Immortal Americana*

Peter Kleinhans, *Something's Not Right*

The Davenports', *Don't Be Mad At Me*

first encounter. That's not surprising; his father was a travelling troubadour and his emotive melodies are clearly part of his DNA. That said, *Immortal Americana* is his best effort yet, a collection of songs that resonate with a hard fought determination that suggests that though he's never had it easy he's determined to persevere regardless. "I learned to be a man watching '80s action movies with my friends," he sings on "Killing Time," aptly summing up his need to seek direction despite the malaise of youthful uncertainty. Lucas' songs aptly describe the state of flux that overwhelms so many people these days, a continuum that makes life an ongoing challenge while on a quest to ascend to satisfaction and contentment. Lucas' music rings with the sounds of the ages – Willie Nelson, Guy Clark, Kris Kristofferson and the like all find a place in its firmament – but it also brings in his own unique tone and tenacity. Consider *Immortal Americans* nothing less than a statement of our times.

A former horse racing professional, **Peter Kleinhans** is a fearless singer-songwriter. Fearless in the sense that he's embarking on his musical career at a relatively late point in his life, at age 51. Not that it deterred him from making a fine debut album despite its telling title, *Something's Not Right.* On his website he quotes the late Warren Zevon's putdown of musical criticism – "it's more about the critic than the music, and not really worth worrying too much about" – and so far be it for us to deter that notion. However suffice it to say, the album seems to reflect an obvious fondness for British rock of a classic variety, with David Bowie and Marc Bolan at the forefront of his influences. There's an arched attitude implied in several of these songs, a clever turn of melody and phrasing that wins the listener over on initial encounter while allowing the melodies to shine, spark and stand out. Kleinhans' amiable vocals add to the attraction, and while this may be his first foray into making music, one can only hope that there's more to come from this point on.

The Davenports' new album, *Don't Be Mad At Me*, veers from seductive soft rock melodies to more assertive rock-reliant designs. Even so, the band maintain a certain subtlety and supple finesse that allows them to keep their melodic instincts intact. Their fourth album to date – not including an EP *Thinking About You Maryann* – the current offering demonstrates a clear-headed consistency which borrows heavily from power pop precepts while maintaining a distinctive identity all their own. It's melodic to the core, in ways both easy and uplifting. Violin, viola, cello and mellotron enhance the tone and texture of Scott Klass' songs, informing both the dark and light aspects of his introspective musings. While this Brooklyn-based quartet still reside below the surface despite a nearly 20-year career, *Don't Be Mad At Me* is the kind of album that offers a ready respite from the noise and turbulence of a tortured world. Indeed, there's plenty to dig about the Davenports.

Christ, You Know It Ain't Easy
(unless you really wanted to meet John & Yoko)

BY JAY JAY FRENCH

Over the last year or or so, I have run across two people with incredible stories about how they planned and met John Lennon and Yoko Ono. One story took place in 1969 and the other 10 years later in 1979.

Both showed a side of J&Y that, while on one hand showed perhaps surprising empathy, also showed an almost shocking hippie-like naivete.

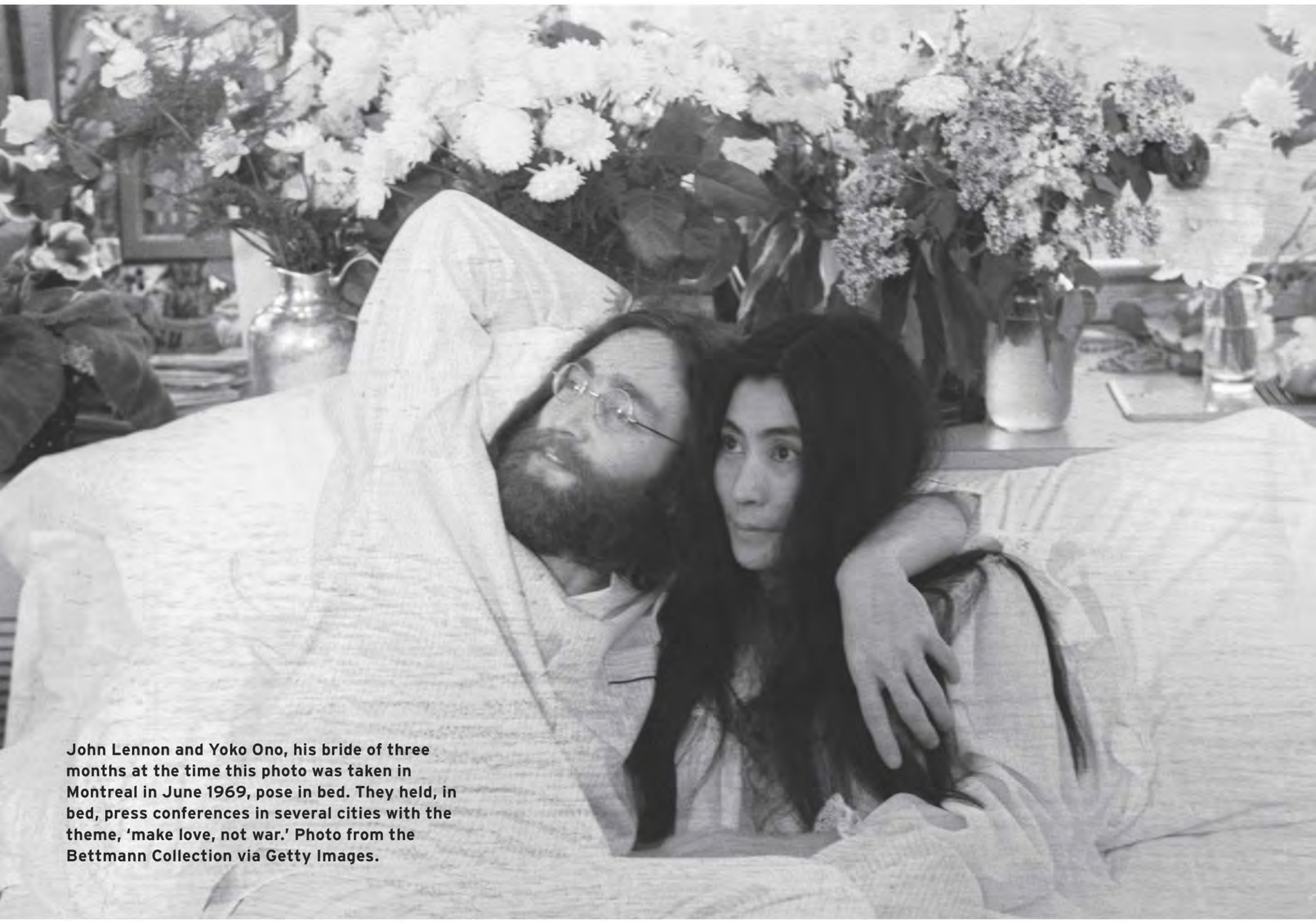
MONTREAL, CANADA, 1969

This is a story about legendary Canadian radio talk-show host Tommy Schnurmacher, who, at the age of 18, wanted to get John Lennon's autograph.

On May 26 of 1969, John, Yoko and Yoko's daughter Kyoko, and a small entourage which included their press agent Derek Taylor, booked themselves into the Queen Elizabeth Hotel in Montreal, Canada to commence their "Bed-in for Peace." On June 1, they recorded live from their hotel bedroom, surrounded by various characters, the song "Give Peace A Chance." The song was still being written up to the time that it was recorded.

Much has been written about that visit and all the personalities who had arrived to pay respects to John and Yoko (comedians Tommy Smothers and Dick Gregory, LSD guru Dr. Timothy Leary, pop star Petula Clark and Li'l Abner cartoonist Al Capp) and attend the recording of the song. What you probably don't know, however, is this sidebar to the entire eight-day experience.

The fact that J&Y chose Montreal was broadcast over a local radio station, and 18-year-old high school student, Tommy Schnurmacher, along with a female friend, decided to get John's autograph. To make it easier to get to John, Tommy planned on showing up as a member of the press (the high school press, you understand) with a tape recorder and "interviewing" John. That, he felt, was sure to lead to an autograph. When Tommy and his friend



John Lennon and Yoko Ono, his bride of three months at the time this photo was taken in Montreal in June 1969, pose in bed. They held, in bed, press conferences in several cities with the theme, 'make love, not war.' Photo from the Bettmann Collection via Getty Images.

RARE 45'S AUCTION

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
61474	Martin, Kenny	The Last Words of the Jivin Mr.	Federal-12379	R&B Rocker	vg++	40
61475	Mayfield, Percy	Lonesome Highway/my heart	Speciality-439 ylw.line	Red Vinyl !	vg	75
61476	McCracklin, Jimmy	The Walk/ Im to blame	Checker-885 red,vert.	hot R&B mover	vg+ pl++	15
61477	McGhee, Brownie	Anna Mae/ Id love to love you	Savoy-1177	maroon lbl.original	m-	20
61478	McLollie, Oscar & hj's	Roll Hot Rod Roll/ convicted	Modern-970 maroon	R&B Rocker, hot guitar	vg+ plm-	40
61479	Mercy Baby	Rock and Roll Baby/ marked de	Ace- 528 yellow lbl	pushmarks, mild .lbl.wear	vg++	200
61480	Miamians, the	Call Me A Coward/ when my tee	Amp-1005	Teen Rocker	m-	8
61481	Midnighters, the	Ashamed of Myself/ ring-a-ling..	Federal-12210	sticker,xol green lbl.	vg++	20
61482	Midnighters, the	Give It Up/ that woman	Federal-12230 wlp	dj, bio label #stk.ol,lite.xo	m-	40
61483	Midnighters, the	Stingy Little Thing/ tell them	Federal-12202 wlp	dj, bio label xol,stk.ol	m-	75
61484	Midnighters, the	Work With Me Annie/ until I die	Federal-12169 silverto	very clean silver top label	vg+ plm-	25
61485	Miracles, the	Shop Around/ who's lovin you	Tamla-54034 stripped	clean copy L-1 in deadwa	vg++	25
61486	Mitchell, Bobby	Try Rock and Roll/ no no no	Imperial-5378 maroon		vg+	10
61488	Moore,Johnny & blaze	Driftin Blues/ its all over	Cenco-116	blues	vg+	20
61487	Motley,Frank & motley	Honkin At Midnight/what can I	DC-0435	wild R&B Rocker	vg+ plm-	75
61489	Neal & Newcomers	Rockin Pneumonia/ reeling and	Kim-310		m-	10
61490	Newmarks, the	Why / goody goody gum drop	Chattahoochee-627	pressing stain on lbl.	m-	75
61491	Orlie & saints	Annette/ all a part of growing u	Band Box-264 dj	tribute to TVs Annette	vg++	50
61492	Ovations, the	Oh, What A Day/ real true love	Epic -9470 wlp	great vocal grp. #stk.ol	vg++	40
61493	Ozuna, Sunny & Sungl	Golly Gee / touring	Okeh-7143 wlp	papermarks,nap	vg++	15
61494	Paul, Bunny	Sweet Talk/ history	Point-5	teen Rockabilly	m-	25
61495	Paulson,Butch/rov.ga	Yonder Comes A Sucker/there s	Virgelle-722	pnw rockabilly w/rovin' ga	vg pl++	50
61496	Penguins, the	It Only Happens With You/walki	Mercury-70654	#stk.ol, xol 1955	vg++	40
61499	Perkins, Carl	Forever Yours/ that's right	Sun-274	thick press	m-	40
61497	Perkins, Carl	Gone Gone Gone/ let the juke b	Sun-224 pushmarks	rare 1st 45 !..wol	vg-	100
61498	Perkins, Carl	Matchbox/ your true love	Sun-261	thick press	m-	40
61500	Philadelphians,the	The Love That I Lost/ dear	Campus-101	white label, red print	m-	20
61501	Philharmonics,the	Teen Town Hop/ why don't you	Future-2200	maroon lbl, silver print	vg++	20
61503	Pipes, the	I Love the Life I Have/you are a	Dooto-401	multi-color label	m-	20
61502	Pitman, Barbara	I Need A Man/ no matter who's	Sun-253	Rockabilly..faint.dirt.ring o	m-	400
61505	Presley, Elvis	Baby Let's Play House/ Im left,y	Sun-217 pushmarks	mild dirt ring only	vg-	300
61504	Presley, Elvis	Mystery Train/ I forgot to..	Sun-223	Nice ! Monarch press	m-	700
61506	Presley, Elvis	That's All Right/ blue moon of k	Sun-209 pushmarks xo	tiny.edge.chip,outer.rim	vg	300
61507	Price, Lloyd	Gonna Let You Come Back Hom	KRC-5002	R&B Mover !	m-	8
61508	Quinn, Bobie & tophatt	Teen-Age Bop/ walk right in	Reed-1016 dj.stamp	R&B lite.paper.marks,nap	vg+	20
61510	Ravens, the	Old Man River/ write me a letter	Mercury-70554	Pink label	vg+	20
61509	Ravens, the	White Christmas/ silent night	Savoy-1540 maroon		m-	15
61512	Red Coats, the	I Never Knew/ oh, when you to	Del-Co- 4002	black label,silver print	vg	15
61511	Redman, Terry	Come On Back/ lonely	MGM-12735 Dj xol	R.Nelson style Teen	vg+ pl++	8
61513	Regals, the	Got The Water Boiling/ I'm so lo	Atlantic-1062 ylo/blk	group Rocker	vg++	40
61514	Rene and Ray	Queen Of My Heart/ do what yo	Donna-1360	chicano ballad	m-	10
61515	Rhodes, Slim	Gonna Romp and Stomp/ bad qi	Sun-238	light marks,common to rel	m-	200
61516	Rickie At the Keys	Come On Liza/ cant you see	Savoy-1529	maroon label	m-	15
61518	Riley, Billy	Red Hot / pearly lee	Sun-277	mild dirt.ring	m-	100
61517	Riley, Billy	Rock With Me Baby/ trouble bo	Sun-245	rare Original	vg++	100
61519	Rivals,the	I Must See You Again/rigetty tic	Darryl-722	vocal group	m-	25
61520	Rocket-Tones	Everybody's Doin the Twist/fire	Operators-2015	Twist Rocker	m-	25
61521	Romero, Chan	My Little Ruby/ I don't care now	Del-fi-4126	Rocker tiny.warp,nap	vg+ plm-	75
61522	Santamaria, Mongo &	The Cha-Cha Blues/ tumba le le	Riverside-4532	black label 1st.	vg++	20
61523	Satins, fred Parris &	A Night To Remember/ senorita	Ember-1038 wlp	white label promo	vg pls+	20
61524	Savoy, Jerry	With You / all that really matter	Enterprise-103	Jack Scott style Ballad	m-	10
61525	Saxons, the	Tryin/ my love is true	Tampa-139	black lbl,silver print	m-	20
61526	Scott, Bobby	Chain Gang / shadrach	ABC Paramount-9659		m-	8
61527	Serenaders, the	Never Let Me Go/ I wrote a lett	MGM-12623 dj	vocal group	vg+	8
61528	Shells, the	The Drive/ a toast to your birth	Johnson-120 wlp	#ol	vg+	25
61529	Simmons, Gene	Drinkin Wine / I don't told you	Sun-299	light paper scuff,nap	vg++	250
61530	Singer, Hal	Rock N Roll / hot rod	Savoy-1179	R&B Rocker inst.on b	m-	40
61531	Smith, Bobby & Shade	Come Back, Laurie / I cant keep	Cuca-1126	Del Shannon sound Wis.	vg- pls+	25
61532	Smith, Huey & clowns	Behind The Wheel pt 1/pt.2	Imperial-5747		m-	8
61533	Soul Stirrers,the	Were You There? / sinner run..	Specialty-907	thick press	m-	8
61537	Sparks, the	Something Happened/ robin red	Arwin-114 dj	white group	vg++	10
61536	Spiders, the	Witchcraft / is it true	Imperial-5366 maroon	in Imperial com.slv.	vg++	20
61538	Spiders, the	You're the One/ I didn't want to	Imperial-5265 blue	blue, script label	vg pls+	25
61534	Spiedels, the	No / dear joan	Crosley-201	Phila. Pa. label	m-	12
61535	Spydels, the	No More Teasing/ wanted,dead	MZ- 009	vocal group	m-	25
61539	Stanley, Skip	Satellite Baby / planets	Satellite-92	Rocker paper.scuff,nap	m-	40
61540	Steros	A Love For Only You/ sweetpea	Gibraltar-105	vocal group	m-	20
61542	Sugar Boy	You Gave Me Love/she's gotta	Imperial-5424 maroon	# sticker ol	vg+	20
61541	Surf Riders, the	I'm Out / rocko soco	Nasco-6008 #ol	Rocker instro on b	vg+ pl++	50
61543	Swan Silvertones	Love lifted Me/ I'm a-rollin'	Specialty-922	thick press	m-	8
61547	Teenangels, the	Tell Me My Love/ aint gonna let	Sun- 388 WLP	promo, in Sun com.slv.	m-	40
61548	Terry, Gene/downbeat	Fine Fine/ this should go on for	Savoy-1559	R&B Rocker	m-	20
61549	Terry, Gordon	Trouble On the Turnpike/ almos	RCA- 7741	Rocker hot guitar break	vg++	10
61545	Tex, Joe	Blessed Are These Tears/ charli	Ace-559	R&B rocker	m-	12
61546	Tex, Joe	Boys Will Be Boys / baby you're	Ace-673		m-	12
61544	Tex, Joe	Yum Yum Yum/ don't hold it ag	Ace-572	R&B mover	m-	20
61550	Thompson, Hayden	Love Me Baby/ one broken hear	Phillips Int.-3517	Rockabilly killer !	m-	175
61551	Tim Tam	Don't Say Hi / same	Palmer-5014 wlp	Promo, same b	vg++	25
61552	Tones, the	We (belong together) / three lit	Baton-265	vocal group	m-	25
61553	Traveling Four, the	This Little Light Of Mine/I got s	Imperial-5974	upbeat, gospel rocker	m-	15
61554	Turbans, the	It Was A Nite Like This/ all of m	Herald-486		m-	15
61555	Turley, Richard	Makin Love With My Baby/ all a	Fraternity-845	Rocker	vg+	30
61556	Twitty, Conway	Got My Mojo Working/ she aint	MGM-13149 dj	rocker	m-	10
61557	Unique Echos,the	Zoom / Italian twist	Southern Sound-108	vocal group	vg++	20
61558	Velvetones, the	The Glory Of Love/ I love her so	Imperial-5878		m-	10
61559	Visions, the	Marlene/ darling dear	Warwick-108	vocal group	m-	40
61560	Vocaleers, the	Have You Ever Loved Someone/	Paradise-113	purple label	m-	25
61561	Wayne, Wee Willie	Travelin' Mood / I remember	Imperial-5355 maroon	light papermark,nap	m-	40
61562	Whirlwinds, the	Heartbeat / at the party	Philips-40139	scuffy,mild lbl.wear,dh	vg++	20
61565	Williams, Joe	High Noon / night time	RCA 47-8398	R&B Mod.	m-	75
61564	Williams, Mel	Lonely Heart /soldier boy	Federal-12236 wlp	bio label, #stk.ol	vg++	50
61563	Williams, Otis/charms	Image Of A Girl / wait a minute	King-5372	thick press, in king slv.	vg++	35
61566	Wilson, Hop	Broke & Hungry / always be in..	Goldband-1078	great crude Blues	vg+	25

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
61567	Woods, Donald /vel	This Paradise / lets party awhile	Flip-303	xol	vg+	15

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
61394	Mad Mods	The Mad Mod/ warn and tender	Cobra-1131	Texas Garage	m-	50
61398	MC-5, the	Kick Out The Jams/ motor city	Elektra-45648 dj	white label promo	vg+	50
61397	MC-5, the	Kick Out the Jams/ motor city is	Elektra-1a	"brothers & sisters" promo	m-	300
61395	MC-5, the w/ps	Looking At You/ borderine	A-2- 333 repro.	exact repro w/pict sleeve	m-/m-	20
61402	Mid-Knight Ere	I Cant Wait No Longer/letters of	Cliff-001	super Chicago Garage	vg- pls+	200
61401	Mindbenders,the	A Groovy Kind Of Love/love is g	Fontana-1541	in Fontana com.slv.	m-	7
61399	Mindbenders,the	Game Of Love/ one more time	Fontana-1509	label with xx on either si	m-	8
61400	Mindbenders,the	It's Just A Little Too Late/long ti	Fontana-1514	hot guitar break !	vg++	10
61403	Mojos, the	Love Does Its Harm/ I like it	Mojo-106725	scuffy disc, plays nice.	vg+	200
61404	Monarks, the	Love You Baby/ since you're go	RCM-113	Rare Texas Gar b-side=g	vg-/g	100
61406	Moore and Moore	Leave Him And Come To My Ar	Valiant-749 wlp xol	Soft Pop	m-	12
61405	Motions, the	I've Got Misery/ its gone	Congress-237 wlp xol	great Freakbeat 2-sdr.	m-	40
61407	Moving Sidewalks, the	I Want To Hold Your Hand/ joes	Tantara-3108	Heavy Psych ! Texas	vg- pls+	125
61408	New Arrivals, the	Scratch Your Name/just outside	South Bay-103 wlp xol	Super Fuzz Garage	m-	75
61409	New Yorkers, the	Mr. Kirby/ seeds of spring	Scepter-12199 wlp xol	great Fuzz Garage	m-	40
61410	Other Half, the	I Need You/ no doubt about it	Acta-806	Heavy Garage, R. Holden	vg++	40
61413	Palace Guards, the	No Comin Back/ barbara	White Cliffs-269 wlp	killer LA. Garage	vg+ plm-	300
61412	Plague	The Face Of Time/ we were me	Crusader-130	tiny press-bump@end.	vg++	500
61411	Plastic Penny	Your Way To Tell Me Go/ baby	Page One-21,005 wlp	white label dj, in bell slv.	vg++	40
61414	Pleasure Fair,the	Fade In, Fade Out/ morning glo	UNI- 55016 dj xol	Pop Psych in Uni sleeve	m-	15
61415	Plymouth Rock	Memorandum/ just a start	Sonobeat-114	Heavy Psych , Texas	m-	75
61417	Premiers, the	Get On This Plane/come on and	Faro-624 wlp date.ol	scuffy disc, plays well	vg- pl++	150
61416	Products of the Mortici	Soul Clinic/ why	Scare- 101	scuffed disc, nap..stk.ol	vg pls++	250
61418	Revelles, the	You Love Me No More/ one mor	Freeport-1005	Super Garage	vg+ plmm	150
61420	Rockatones, the	Bad Girl/ I'm a man	Melbourne-3201(cana	super Canadian Garage	m-	150
61419	Roemans, the	Lost Little Girl/ universial soldie	ABC Para-10723	stamp.ol in abc slv.	m-	8
61421	Roosters, the	One Of These Days/ you gotta r	PSA-1151	Super Ca.Garage12 string	m-	40
61422	Ryder, Mitch & Dt.Wh	Break Out/ I need help	New Voice-811	great one !	m-	10
61425	s 17th Avenue Exits	A Man Can Cry/ I aint gonna ea	Modern-1035 wlp	super cool Ca. garage	m-	50
61423	Shades Of Sound & te	They/ milkman	Sky- 002	moody Ca. garage lbl.wear	vg	250
61424	Silva,April	Under My Thumb/ in cold blood	Commonwealth-30 dj	tuff Girl Garage	m-	250
61426	Spats, the	There's a Party In the Pad Dow	ABC-Paramount-10600	white label dj, in com.slv	vg++	10
61427	Starfires, the	Won't Die Away / cry for freedo	G.I.-4004	scuffed disc, plays well	vg pl++	75
61428	Steppenwolf	Jupiter Child /she'll be better	Dunhill-4182	alternate B- side	m-	20
61429	Surfaris, the	So Get Out/ hey joe	Decca-31954 dj	great Garage	vg+	40
61430	Thirteenth Floor Eleva	Slip Inside This House/ splash 1	I.A.- 122	grey and white label	m-	75
61431	Torquays, the	Harmonica Man / stoked on her	Rock-It- 1005	stk.stain.ol First label	vg plm-	40
61432	Tortians, the	Vibrations/ red cadillac	Karry Way-636 stain	super Texas Garage 2-sdr.	vg-	200
61433	Transatlantic Winkha	The Crystal Mountain/you'll nev	Silverado-101	Rare Bay Area Garage	vg+	300
61434	Union Jacks, the	I Gotta Go/ no one but you	Rampro-116	great Wis.Garage.lite.lbl.fa	m-	150
61435	Uprisers, the	Let Me Take You Down/nine to	Swingtown-791	Super Va. Garage	m-	250
61440	V.I.P.'s, the	Flashback/ you pulled a fast on	Big Top-518 wlp	in big top com.slv.	m-	40
61436	v/a- Bee Jay Sampler	Oxford Blue,Soul Tenders, ect	Bee Jay-1038	Fl gar. Demo ep 6.bands	vg	50
61437	Vagrants, the	Oh Those Eyes / you're too you	Souther Sound-204	Stock label !	vg	150
61439	Velvet Underground	Who Loves The Sun/ same	Cotillion-44107 wlp	mono/stereo, in com.slv.	m-	50
61438	Versatiles, the	Double Shot/ pretty girls	Ikon-172	Rare Ca. Garage	vg+	75
61441	Werps,the	Love's A Fire / shades of blue	WGW- 18703		m-	75
61442	Who, the	My Generation/ out in the street	Decca-31877	scarce, early release	vg+	25
61443	Zappa(mothers)	I'm The Slime/ montana	Discreet-1180 wlp		m-	40
61444	Zorba & Greeks	You've Had Your Chance/ one a	Golden State-597	scuffed disc, plays well	vg	300

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
61445	Matadors, the	I Gotta Drive/ la corrida	Colpix-718 wlp	Surf/hot rod voc.Jan.Berry	vg+ plm-	40
61446	Matadors, the	Perfidia/ ace of hearts	Colpix-698 wlp	in Colpix com.slvl	m-	40
61447	Moongooners	MoongoonTwist/ willie and	Donna-1373	wild instrumental	m-	40
61448	Music Masters, the	Vapor Trails/ the other side of t	Mark I- 1010	super cool, moody instro.	vg+	75
61449	Nelson, Sandy	Casbah / drums a go go	Imperial-66127 wlp xol	plays fine	vg-	25
61450	Nelson, Sandy	Casbah/ drums a go go	Impierial-66127	paper scuffs,nap	vg+	50
61452	Night Beats, the	Night Beat / summertime	Newland-4005	hot gtr.break..lbl.wear	vg-	50
61451	Nite Riders, the	Tornado/ she's mine	Hill Sound Service-193	super surf instro/ garage b	m-	300
61453	Nobles, the	Black Widow / jaguar	Selbon-1005 dj	Killer Surf instros !	vg	40
61454	O'Jahs, the	Roadside 75/ let it all hang out	Sound Stage 7-2599 dj	cool instro, guitar.break	vg+	20
61455	Originals, the	Night Flight/ comanche	Van-3065 tiny.tol	hot Texas instros 2-sdr.	m-	75
61456	Page Boys, the	Rocatella/ 49 steps	Forte'-1300	Popcorn instro.slt.wp.nap	vg+ pl++	40
61457	Paige Boys, the	Rowdy/ crunchy	1st Int.Record Co-113	hot rocking instro!	vg pl+	40
61460	Racers, the	Skate Board/ its happening	RSVP-1115 dj	rocking instro.	m-	40
61459	Raiders, the	Raisin Cane/ repetition	Van-01064	hot Texas Rocking instros!	vg++	75
61458	Randel, Johnny and fri	Do Right/ still in my heart	Colonial-606	N.C. instrumental	m-	8
61462	Rob Roys, the	Judge Me Not / roses are red	Accent-1198 autog.lbl.	cool Inst,hot guitar	vg pls+	100
61461	Rockin R's, the	Heat / nameless	Tempus 1507	killer 2-sided rocking instro	vg+	20
61463	Roulettes, the	Surfer's Charge/ archibald the I	Angle-1001 wlp xol	hot surf instrumental	m-	40
61464	Rowland, Bruce	The Moody Sea / main stem	Marvel-1061	Moody Surf instro..dj.stp.o	m-	20
61465	Scoop & Dragsters	Hollywood Boulevard/my girls..	Natural-1112	surf,hotrod, vocal	vg+ plm-	25
61466	Shags,the	Melissa / stop and listen	Capitol-5995	moody sixties instrumental	vg	40
61467	Sidewinders, the	Gully Washer/ sidewinder	Imperial-5572	hot instros! Small.pit.on.b	m-	40
61468	Storms, the	Thunder/ tarantul	Sundown-114	super surf instro.	vg+	40
61469	Torques,the	Tidal Wave/ harlem nocturne	Lemco-880 xol	cool surf instro.	vg+ plm-	40
61470	Uniques, the	Sabby / bwana	Gone-5074	super Rocking instros!	m-	75
61471	Unwashables, the	Buddys Beat / a letter to my lov	Carol-4110	primitive instro, guitar	vg	50
61472	Velvetones, the	Beetle Walk/ blue Monday	Jac-obe- 101	paper scuff,nap.slt.off.cnt.	vg++	40
61473	Ventures, the	Blue Dawn/ venture 25	Tridex-502 clear wax	with autographed sleeve	m-	40

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arrived at the hotel they were shocked that there didn't seem to be any security in the lobby. They quickly learned that J&Y were in suite 1738 (17th floor), got in the elevator, went up to 18 (to avoid any suspicion) and walked down one flight of stairs to the 17th floor. Down the hall they saw a small group of people outside the room. Tommy, knowing that Kyoko was there, had brought a box of crayons. When they walked into the hotel room, a security guard in the room started to question Tommy, but Kyoko saw the crayons and wanted to use them, so Tommy said that if he was thrown out he would take the crayons with him. Yoko interceded, Tommy gave the crayons to Kyoko, and Yoko asked if they wanted to meet John, who was in the bedroom. Tommy was told that he could not ask John questions about The Beatles. The questions had to center around the bed-in and J&Y's quest to bring peace to the planet. At some point, Yoko asked why he had crayons. Tommy said that he had a sister Kyoko's age, and he was going back to his house to see her. Yoko asked if they wanted to take Kyoko to their house to meet Tommy's sister. Tommy, stunned, said "sure," and Yoko handed Kyoko over to Tommy and his friend. They took Kyoko back to Tommy's house to meet his sister and fed Kyoko as well.

Thus began a daily ritual which went on for seven straight days!

Tommy and friend would come to the hotel, Yoko would give them Kyoko, and off they would go—bringing Kyoko back later in the afternoon. Yoko never asked for any ID. Never even asked for their last names!

The temptation to ask Kyoko questions about The Beatles, and especially "Uncle Paul," was strong, but in the end it was decided that if they did and Kyoko told either John or Yoko, that circle of trust would probably be broken—and so they kept silent.

On day eight, Tommy again went back to the hotel, only to find that John, Yoko and Kyoko had left. They left behind signed autographed albums (personally signed to Tommy and his friend), as well as publicity photos and $150 to cover their "nanny time." Tommy's friend found the hand-written lyrics to "Give Peace a Chance" that were left behind and took them.

I asked Tommy if he ever did write up an interview for the school paper. The answer was that the interview was recorded, but he never did write about the interview; moreover, the tape disintegrated after years of storage. I ended this interview with Tommy by asking him if his friends believed his story and he said that most of them didn't at the time. Finally, I asked if, looking back, the hippie naivete they showed was unreal. He said, the fact that they never even asked for ID was pretty amazing.

Luckily, Yoko trusted the right person. Thank you, Tommy!

"John and Yoko were very kind, generous and hospitable to allow us into their home. They gave us wholesome and practical advice, too—to stay away from drugs, to follow our dreams and passions."

NEW YORK, NY, 1979

This one really came out of left field, as the person who told me the story is also a friend of mine. The friend, Doug Kleiman, casually mentioned to me one afternoon that he snuck into the Dakota a year before Lennon was killed.

In 1979, New Yorker Doug Kleiman was 14 years old and, along with his friend Joe, snuck into the Dakota.

They were interested in meeting John Lennon because they thought he could provide answers to the many questions that they had about life, religion, spirituality, politics, Beatles and more. Answers that his teachers, friends and family were unable to provide (or at least they were more willing to hear and accept wisdom from John).

JAY JAY FRENCH: *Was the experience what you imagined?*
DOUG KLEIMAN It was beyond what I imagined. John was as cool, inspiring, poetic and witty as the world came to know... He was also funny, kind and encouraging, and he was generous with his time and advice to us.

JJF: *How much total time were you with them?*
DK: We were with John for about two hours and then Yoko joined us later for another 45 minutes to an hour or so.

JJF: *Thinking back now, would you say that there was a kind of hippie-like trust vibe to how you were treated?*
DK: John trusted us enough to invite us into their apartment. Yoko was initially more protective and wary. Of course we were young, slight and certainly not intimidating. Our intentions were pure, so I assume that our vibes were rather "hippie-trusting," too. Looking back, the irony of what was to happen to John a little more than a year later is haunting.

JJF: *Did you ask any questions or did John surprise you with his comments?*
DK: Both! We asked John a lot of questions, and he answered them thoroughly. He also asked us a lot of questions about what we were interested in—where we went to school, etc. I believe that at least part of his reason for asking these questions was to learn more about what kids close to Julian's age were into. We asked questions that generally required a lot of explanation and he really took his time to answer them carefully and thoughtfully. He most certainly surprised us with

words of advice, inspiration, and wisdom... he was also quite poetic at times.

We did ask questions about The Beatles... Would they ever get back together? John said, "Well, never say never, but probably not." I asked, "Why not?" He said, "Because that was then and this is now." I told him that I had heard a reporter say that he was the only Beatle who didn't want to get back together for a performance. He replied, "Yeah, is that what you heard? Well, that's funny because I haven't spoken to any reporters about it for a very long time... It's important to know that people write a lot of rubbish to sell newspapers and magazines, and that you can't believe everything that you read and hear."

I asked if he would consider doing it if it was for charity. He said, "Concerts for charities are great in theory, but the problem is that they don't always get the money to the people or causes that they're intended for... There's always someone taking a percentage of this and a piece of that, and by the time it's all done, there's barely enough money left to buy a cup a coffee."

JJF: *Did you walk away feeling that the experience brought you closer to knowing what kind of person John was?*
DK: Yes, absolutely. But equally, and perhaps more importantly, we learned about ourselves, too. The time we spent with him instilled us with a new self confidence. After all, if John Lennon says you're cool, it goes a long way as an adolescent and beyond! From that point on, high school got a little easier.

John and Yoko were very kind, generous and hospitable to allow us into their home. They gave us wholesome and practical advice, too—to stay away from drugs, to follow our dreams and passions. In fact, when I told John that I was interested in becoming a photographer, he said,"Photography is great, you know... There are many different kinds of photography you can do: artistic, journalism, portraits. I have some friends who are photographers. Some photographers tend to be very compulsive... constantly taking pictures of everything. If you become a photographer, remember to put the camera down sometimes, and just look at the subject—a sunset or whatever. If you don't put the camera down at least some of the time, then at the end of your life you will have a million pictures of everything, but you will have seen nothing."

JJF: *Lastly, did your friends believe you when you told them what happened?*
DK: John and Yoko asked us not to tell many friends about our meeting, because they didn't want to encourage more people sneaking into the (Dakota) building. So I only told a few select friends and family. After John was killed, I told more people... because I was grieving so deeply that I felt compelled to explain why.

45 RPM SET SALE

1. Country Dreamer (Mono)/Country Dreamer (Stereo), Paul McCartney & Wings, Apple Records 6787, (DJ) Radio Promo, M Condition $800
2. Open The Door to Your Heart/Our Love, Darrell Banks, Revilot Records, RV-201, VG Condition $100
3. This Precious Moment/Hey Girl, The Tams, Sounds South Records, SO 14098, M Condition $100
4. A Lover's Concerto/This Night, The Toys, Dynovoice Records, Dynovoice 209, (M-) (WOL) Condition .. $30
5. You're Seventeen/When You Dance, The Paramounts, Dot Records, 16201, G Condition $100
6. Groovin' (Italian Version)/Groovin' (Spanish Version), The Young Rascals, Atlantic Records, 45-2428, (DJ) (Radio Promo NM (WOL) $60
7. You Haven't Seen My Love/You Haven't Seen My Love, The Ones (Red Vinyl), Motown Records, M1117, (DJ) Radio Promo -VG (WOL) Condition $40
8. Transfusion/Dig, Nervous Norvus, Dot Records, 45-15470, G (WOL) Condition $40
9. Stop Her On Sight (S.O.S.)/I Have Faith In You, Edwin Starr, Ric-Tic Records, Ric-Tic 109, G (WOL) Condition $50
10. Do You Love Me/Move Mr. Man, The Contours, Gordy Records, G-7005, VG (WOL) Condition $40
11. I Got My Mojo Working/Mellow Down Easy, The Paul Butterfield Blues Band, Elektra Records, (DJ) Radio Promo, VG (WOL) Condition $30
12. Hollywood A-Go-Go/Eve of Destruction, The Hollywood Persuaders, Original Sound Records, OS-58, (DJ) Radio Promo, VG (WOL) Condition $40
13. I Want You/Just Like Tom Thumb's Blues, Bob Dylan, Columbia Records, 43683, (DJ) Radio Promo, G (WOL) $30
14. Over Under Sideways Down/Jeff's Boogie, The Yardbirds, Epic Records, Epic 10035, (DJ) Radio Promo, VG (WOL) $30
15. Let Me Be Good To You/Another Night Without You, Carla Thomas, Stax Records, Stax 188, (DJ) Radio Promo, VG (WOL) Condition $30
16. Game of Love/Since You've Been Gone, Wayne Fontana & The Mindbenders, Fontana Records, Fontana 1503, NM (WOL) $25
17. I've Got Love For My Baby/Takin' Care of Business, Young Hearts, Minit Records, Minit 32049, G (WOL) $40
18. Summer Time Means Beach/Comin' on Slow, Harry Deal & The Galaxies, Eclipse Records, ER 1017, (DJ) Radio Promo, M Condition $30
19. You've Got to Hide Your Love Away/City Winds, The Silkie - Fontana Records, Fontana 1525, G (WOL) Condition $25
20. Ain't No Time/Laredo, Grand Strand, CA SLTO Creative Arts Studio Records, UR 1916, (M-) (WOL) Condition $25

1. Colinda- Rod Bernard- Hallway Records 19615- VG $30.00
2. Kind of a Drag- The Buckinghams- USA Records 860- VG+ $40.00
3. Girls- Johnny Burnette- Liberty Records (Promo) 55345- VG- $20.00
4. 20th Century Fox- Freddy Cannon- Warner Bros (Promo) 7075- Mint $30.00
5. Turn It On- Don Covay- Parkway Rec. (Promo) 874- NM $40.00
6. Little Star- The Elegants- Apt Records 25005- VG- $20.00
7. Johnny Angel- Shelley Fabares- Colpix Records 621- VG+ $30.00
8. Bring It On Home- Hot Sauce- Volt Records 4076- VG $40.00
9. I Don't Want To Cry- Chuck Jackson- Wand Records (Blue Label) 106- VG- $30.00
10. Fireball Mail (Instrumental)- Jim & Joe- Faber Records 124- VG+ $20.00
11. Ready For Love- Jimmy Jones- Cub Records 9082- VG+ $30.00
12. Is She In Your Town?- Curtis Lee- Mira Records 240- VG+ $400.00
13. Beat The Clock- The McCoys- Bang Records 543- NM $30.00
14. South- Piano Red- RCA Victor 47-7065- VG+ $50.00
15. Give Him A Great Big Kiss- Shangri-Las- Red Bird Records 10-018- VG $35.00
16. Back Street- Edwin Starr- Ric Tic Records 107- Mint- $50.00
17. It's Only Make Believe- Conway Twitty- MGM Records 12677- Mint- $25.00
18. The Watusi- The Vibrations- Checker Records 969- VG- $25.00
19. Roll Over Beethoven- The Velaires- Jamie Records (WOL) 1198- VG $35.00
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Golden Career

MULTI-INSTRUMENTALIST **IAN McDONALD** HAS BEEN A CREATIVE FORCE IN SUCH CLASSIC BANDS AS KING CRIMSON, FOREIGNER AND OTHERS; NOW HE ADDS HIS GOLDEN TOUCH TO THE COUNTRY-ROCK LEANINGS OF HONEY WEST.

BY BILL KOPP

Ian McDonald's career has taken some seemingly unexpected twists and turns. The singer, songwriter and instrumentalist played with an embryonic version of groundbreaking progressive rock group King Crimson, and was a key figure in the critical success of the band's debut album. A few years later, he co-founded Foreigner, one of the most popular acts of the arena-rock era. In between and after those adventures, the West London native made a highly-regarded album with another King Crimson alumnus, played on high-profile sessions with artists like T. Rex and Herbie Mann, took part in all-star tours with fellow heroes of progressive rock, and released a solo album that featured guest spots from his friends and peers. And now at age 72 he remains as creatively engaged as ever, working as part of country-rock band Honey West.

The multi-instrumentalist and singer's eclectic musical journey started when he served five years playing music in the British army. Once his tour of duty was complete, McDonald connected musically with singer Judy Dyble, formerly of folk-rock group Fairport Convention. The two placed an ad in the "Musicians Wanted" section of influential London music paper *Melody Maker.*

"Peter Giles of Giles, Giles and Fripp responded," McDonald recalls. "He invited us to their rehearsal and recording station." The trio—Peter Giles on bass guitar, brother Michael Giles on drums, and guitarist Robert Fripp—had already released an album, *The Cheerful Insanity of Giles, Giles & Fripp*, but reportedly it sold a mere 500 copies. So the group was looking at a different approach. When McDonald and Dyble arrived, GG&F were practicing and making tapes in their London flat.

"Judy and I ended up joining them," McDonald says. That short-lived lineup wouldn't officially release any music, though a home demo of "I Talk to the Wind" with Dyble on lead vocals and McDonald on flute turned up many years later on a 1976 compilation called *A Young Person's Guide to King Crimson.*

Dyble departed soon after making that tape, as did the group's bassist. "Peter Giles was replaced by Greg Lake," McDonald explains. "And I brought in my friend, Peter Sinfield, who wrote great lyrics. That's how King Crimson started."

The band's debut, 1969's *In the Court of the Crimson King* is widely hailed as a landmark album, one that ushered in the era of progressive rock. McDonald is all over the record, singing and playing bass clarinet, clarinet, flute, harpsichord, Mellotron, organ, piano, saxophone and vibraphone; McDonald has a composer co-credit on all of the music on the self-produced album. The band got one of its first big breaks opening for The Rolling Stones, subsequently embarking on an American tour.

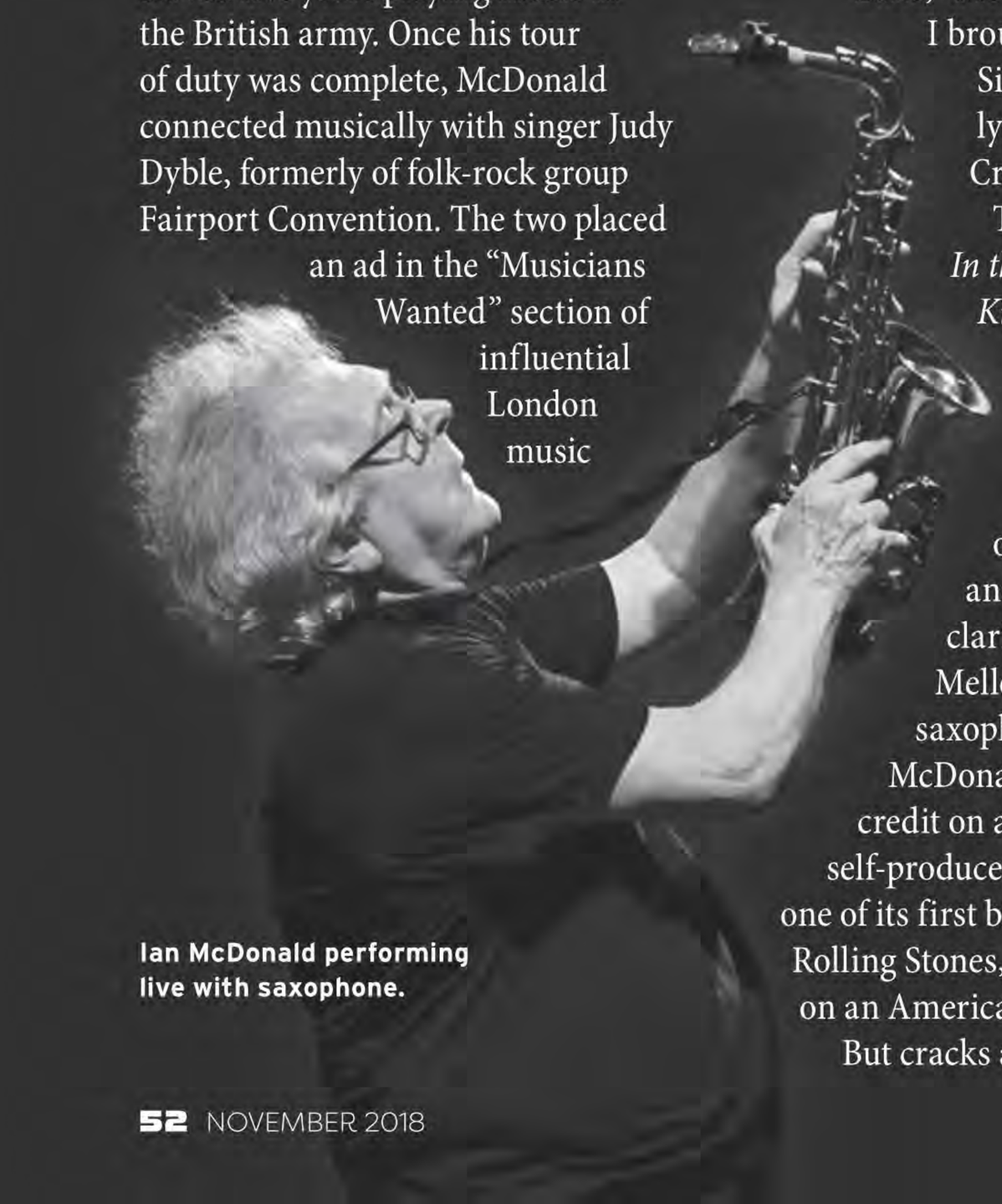
But cracks appeared in the group's cohesiveness almost immediately; by 1970 McDonald and Michael Giles had left the group. Bassist-vocalist Greg Lake departed to join forces with Keith Emerson and Carl Palmer in ELP, leaving only Fripp and non-performing lyricist Sinfield to continue King Crimson with new musicians.

With hindsight, McDonald sums up the reason for his leaving in a single word: immaturity. "I was probably not quite ready for the attention we were getting," he says. "I was away from home, and I was becoming a little bit uncomfortable with some of the music we were playing. There were a lot of factors, and I wasn't emotionally equipped at that time to deal with what was going on.

"It was a spontaneous decision; perhaps I should have gone home and thought about it a little bit," he says. "But there you are."

McDonald was by no means finished with music; in fact he was just getting started. He joined forces with Michael Giles for a delightful (if often overlooked) album, *McDonald and Giles*. Released in 1971, the album presents a slightly sweeter, friendlier take on the King Crimson musical aesthetic, and boasts a guest appearance by Michael's brother Peter on bass plus Traffic's Steve Winwood on keyboards. Once again, the facile musical utility man McDonad plays a dizzying assortment of instruments, this time including flute, clarinet, guitar, organ, piano, saxophones, zither and "sundries" as well as sharing vocal and production duties with Michael Giles.

Some of the music on *McDonald and Giles* (specifically the 20-minute "Birdman"suite) had been under consideration for inclusion on King Crimson's next album, McDonald says. *McDonald and Giles* was never intended as anything more than a one-off effort ("I don't like the word 'project,'" McDonald says with a chuckle), and the musicians



Ian McDonald performing live with saxophone.

JAMES RICE PHOTOGRAPHY

never considered playing live dates in support of it.

Owing to his wide musical prowess, McDonald found himself called upon recording sessions by some of the era's popular artists. "I wouldn't say I did a *lot* of session work, but I guess people sought me out," he says. One who sought him out was Marc Bolan of T. Rex. "I had met Marc socially, and I had heard some of the tracks he was doing," McDonald says. When I heard the basic track of 'Bang a Gong (Get It On),' I thought, 'I could put some saxes on that.'" McDonald's baritone and alto saxophone are featured prominently on the 1971 single, a worldwide hit.

Another session was for prolific and genre-blurring jazz flautist Herbie Mann, in England to record a sort of answer to his 1968 LP *Memphis Underground*. A decidedly rock-leaning set, 1974's *London Underground* features Mann plus a who's-who of British rock covering hits of the day. Joined by Rolling Stones guitarist Mick Taylor, McDonald plays alto sax on a jazz-rock reading of the Stones' single "Bitch." McDonald doesn't have strong memories of the session, though. "It was all very casual in those days," he says. "I wasn't a 'session musician.' I just did whatever came along; if I was keen on something, I would ask if I could be involved."

Later in '74 McDonald landed—and not for the last time—in an unlikely musical situation. "I had been to the U.S. for awhile," he recalls. "I guess I was invited to play on a track that King Crimson were already involved with, 'One More Red Nightmare.' I played a sax solo that turned out quite well, actually. And having done that session, I was asked to go on tour." He's not sure he was ever asked to officially rejoin King Crimson, but he did agree to tour in support of 1974's *Red*.

"And then, quite promptly, the group was disbanded," McDonald says. "So technically, did I rejoin the band? I'm not sure."

By 1976 McDonald was involved in the founding of a new and very different group. Joined by ex-Spooky Tooth guitarist Mick Jones and American singer Lou Gramm, McDonald launched Foreigner. The group would go onto become one of the biggest-selling acts of the rock era, and the music it made seemed a far cry from McDonald's adventurous early progressive rock leanings. But McDonald doesn't view it that way.

"Foreigner was based on songs," he says. "It no different to me than anything else I had done. I mean, King Crimson wasn't born out of whole cloth; it was a combination of people's experience, talent and songwriting. So for me to become a founding member of Foreigner was no different." Though he still played the occasional wind or brass instrument, in the English-American hard rock group, McDonald worked primarily as a guitarist. "People don't realize that I was playing guitar way before King Crimson," he says. "That was always my main songwriting instrument."

When it's suggested that he was sort of the George Harrison of the group, with plenty of songs but a small allotment of his music on the actual albums, McDonald reluctantly agrees. "That's one way of putting it," he allows. "I don't want it to sound like sour grapes, but I had a lot more involvement in the writing, curating and production than I'm perhaps given credit for," he says.

McDonald's songs would often be overshadowed on Foreigner's blockbuster 1977 debut, 1978's *Double Vision and Head Games* from 1979. But the deep album cut "Tramontane," an instrumental from the group's second LP, stands as an exemplar of McDonald's talents. It's also an effective synthesis of both his pop and progressive inclinations.

Though he's not credited, McDonald also wrote the signature opening motif of "Waiting for a Girl Like You," one of five Top 40 singles from the group's fourth album, 1981's *4*. And by the time of that album's release, both he and founding keyboardist Al Greenwood had been dismissed from the group. "Mick and Lou wanted to downsize the band," McDonald says, clearly not wishing to focus on the unhappy circumstances surrounding his exit from the highly successful group. "We went to the studio and there was no one there," he recalls. "And that's when we found out that we were out of the band.

"I get on well with the guys now," he hastens to add. In fact, this summer McDonald took part in a short series of live reunion shows featuring all past and present members of Foreigner. The most celebrated date was in early August at the annual Sturgis Motorcycle Rally in South Dakota.

After Foreigner, McDonald enjoyed a lower profile, though he would remain busy. He collaborated on numerous projects with friends John Wetton (ex-King Crimson), Steve Hackett (formerly of Genesis) and former Stories lead singer Ian Lloyd. In 1999—more than three decades after the release of *In the Court*

Foreigner, 1977 (L-R): Dennis Elliott, Ed Gagliardi, Al Greenwood, Mick Jones, Lou Gramm and Ian McDonald.

MICHAEL PUTLAND/GETTY IMAGES)

Honey West (L-R): Ted Zurkowski and Ian McDonald

of the Crimson King—McDonald released his first (and to date, only) solo album, *Drivers Eyes*.

While on his solo record McDonald returns to his customary multi-instrumentalist role, the appealing collection of 11 songs features help by a long list of pals old and new: Michael Giles, Wetton, Hackett, Gramm, Lloyd, Procol Harum's Gary Brooker, former Wings drummer Steve Holley, The Babys singer John Waite, Mitch Weissman of the original *Beatlemania* cast, Peter Frampton, *Saturday Night Live* house band guitarist G.E. Smith and a full string section arranged by McDonald himself.

Though *Drivers Eyes* wouldn't make much of a commercial ripple, it's an excellent overview of Ian McDonald's skills as songwriter, musician, lead vocalist, arranger and producer. Again his ability to find the common threads between progressive, pop and straight-ahead rock is on brilliant display. "It was quite an accomplishment," admits the customarily self-effacing McDonald.

The multi-instrumentalist would return to the music of King Crimson yet again in 2002, when he joined four other band alumni to form the 21st Century Schizoid Band. With guitarist (and future King Crimson lead vocalist) Jakko Jakszyk fronting the group, 21CSB toured and released four live albums, featuring a repertoire that focused exclusively on the challenging, inventive early material from the celebrated group. "We had the luxury of having two horn players in the band—Mel Collins and me," McDonald says. "So that was fun for a while." Facing the high costs of touring and the eventual passing of drummer Ian Wallace, the band ceased operations in 2004.

"Fast forward a few years," McDonald says with a laugh, turning to discussion of his current activities. At home in New York City and walking his dog, he met his neighbors, Ted Zurkowski and wife Lynnea Benson. The couple ran a theatre company, and Zurkowski had what McDonald describes as "a three-piece, alt-country band" called Honey West. The couple eventually asked McDonald to write music to accompany some of their Shakespeare productions. He agreed.

"I had never worked in theatre before, let alone Shakespeare," McDonald says. "So it was a great opportunity to learn and expand my talents, get experience in a new field, and learn a little bit about Shakespeare at the same time. I got some insight as to how plays and productions work." McDonald worked on the project for a few years; during that time he also joined Honey West.

"Ted and I started writing songs together, and that evolved into the Honey West of today," McDonald says. The group's CD is *Bad Old World*; a vinyl re-release is scheduled for late 2018. Featuring drummer Holley and former Joe Jackson band bassist Graham Maby, the rocking alt-country sound of *Bad Old World* is, once again, no stylistic stretch for McDonald. In addition to producing the album and co-writing nine of the album's dozen tunes, he sings and plays acoustic and electric guitars, alto and baritone saxophones, clarinet, electric sitar, flute, percussion, organ, electric and acoustic piano and several synthesizers. In support of the album, the group plays in and around New York City.

With such an extensive and varied body of work, picking a favorite track is no easy task for Ian McDonald. "I tend not to listen to things that I've done all that much," he explains. But when pressed, he offers up a few. "I'm quite pleased with the flute coda on 'I Talk to the Wind,'" he says. "'Love Has Taken Its Toll' on the second Foreigner album is kind of a fun song that Lou and I wrote," he adds. "I'm all over that track." He pauses a moment and mentions one more. "'Epitaph' on the first King Crimson album," he says. "Greg Lake did an amazing vocal; I like how the whole structure and arrangement came out on that one."

Though every one of his previous musical adventures eventually ran its course, today Ian McDonald is every bit as excited about Honey West as he was when he helped launch King Crimson, Foreigner and the 21st Century Schizoid Band. His signature and myriad musical talents have enhanced the quality of everything to which he has applied them, and the same is likely to hold true for his future endeavors.

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Sister Reissue

DEE SNIDER TALKS ABOUT HOW TWISTED SISTER'S TRANSITION TO AN ARENA BAND STARTED WITH ONE LP.

BY PATRICK PRINCE

Dee Snider, who just released his own album *For the Love of Metal*, discusses Rhino Records remastered reissue of the Twisted Sister 1983 classic, *You Can't Stop Rock 'N' Roll*. Rhino extended the album with live recordings from a memorable 1983 performance at the Marquee Club in London. In an interview with *Goldmine*, Snider goes back in time to explain how a rock-steady club band turned into an internationally popular arena act. The album *You Can't Stop Rock 'N' Roll* is pretty much where that transition started.

TWISTED SISTER, EARLY '80s (L-R): Dee Snider, guitarist Eddie Ojeda, guitarist Jay Jay French, bassist Mark Mendoza and drummer AJ Pero.

WARING ABBOTT/GETTY IMAGES

GOLDMINE: *The new Rhino reissues (*You Can't Stop Rock 'N' Roll *and* Live at the Marquee 1983*), remastered and they come in a package. Did you have any say in what they were going to do?*

DEE SNIDER: You know, (guitarist) Jay Jay French has such a passion for this stuff. Jay Jay's passion is so strong, and I trust him – so many years working together – and he works with Rhino and assembles these amazing packages.

GM: *The remaster's good but I'm into the extra tracks. I like the fact that it's packaged together* – Live at the Marquee 1983 *with the album.*

DS: Oh, it's great. Look at the interest in Gene Simmons' *The Vault*. I mean beyond the amount that were sold, even just the press interest... There's a joyous quality to it that brings out the kid in us, which is great.

GM: *Seeing you live in a club, it's like a non-drug high... I found that club experience so exhilirating. There was nothing like it...*

DS: Look, we were up there but I've heard it many, many times. We were creating a concert experience within a club environment... So many people have told me, just walking in (the club) we were so much larger than life, seeming like we were from another planet. We were gigantic (laughs) and we just knew how to grab the audience by the balls and take them for a ride. And we took that talent with us. That's where we learned it and then we took it around the world and people were stunned. People would go, "How did you get so good, and at handling a crowd?" And I said, "Fifty tousand people at Donington is easy compared to one dollar beer night at the Osprey on the Jersey Shore. (laughs) *That's* a tough room. If you can control that room, you can handle anything.

GM: *You had a unique banter onstage. You were funny, cracking jokes and with the audience, too. That was the great part. You were interacting with the audience and (at that time) I had never seen a band do that.*

DS: In my live performances, I'd be in front of 75,000 people and they'd all feel like I am talking to them and having fun with them in between a very aggressive..."This is 'Burn In Hell'" and, you know, we'll just get as dark and heavy as possible, and I'll be laughing and make a joke. And then, "The Fires Still Burns!" and we'd go back into it, switching gears like that. But you know who were masters of that? Interestingly enough, The Beatles. Lemmy Kilmister told me that he saw the Stones at the Marquee, Beatles at the Cavern... This man experienced it all. And he said, first of all, Beatles or Stones? Beatles. They destroyed the Stones. As far as a band goes, they were unbelievable and they were funny. Their shows were tight, great rock, and then they'd have this comedy stuff they would do. They were entertaining between songs.

GM: *When you became an arena band, did you miss some of that sweaty energy of the intimate clubs?*

DS: First of all, I was never in a club. And by that I mean that one of the first things Twisted did – and we had nobody there to see us when I joined the band – we stole police barricades and spray-painted 'Keep Back' on them and put them in front of the stage. And the seven people who came to see us – well, when you see a barricade that says 'Keep Back,' you immediately press up to the barricade. To us, we were projecting this idea that we were something to be seen, something that you needed to keep back from. This wasn't just any band.

Was there a fun and an energy? No doubt about it. There's certainly something special about that. But as far as 'where do I long to be?' I am just so comfortable, the bigger the audience, the happier I am. Because I can command them, because I can reach them, because I can entertain them.

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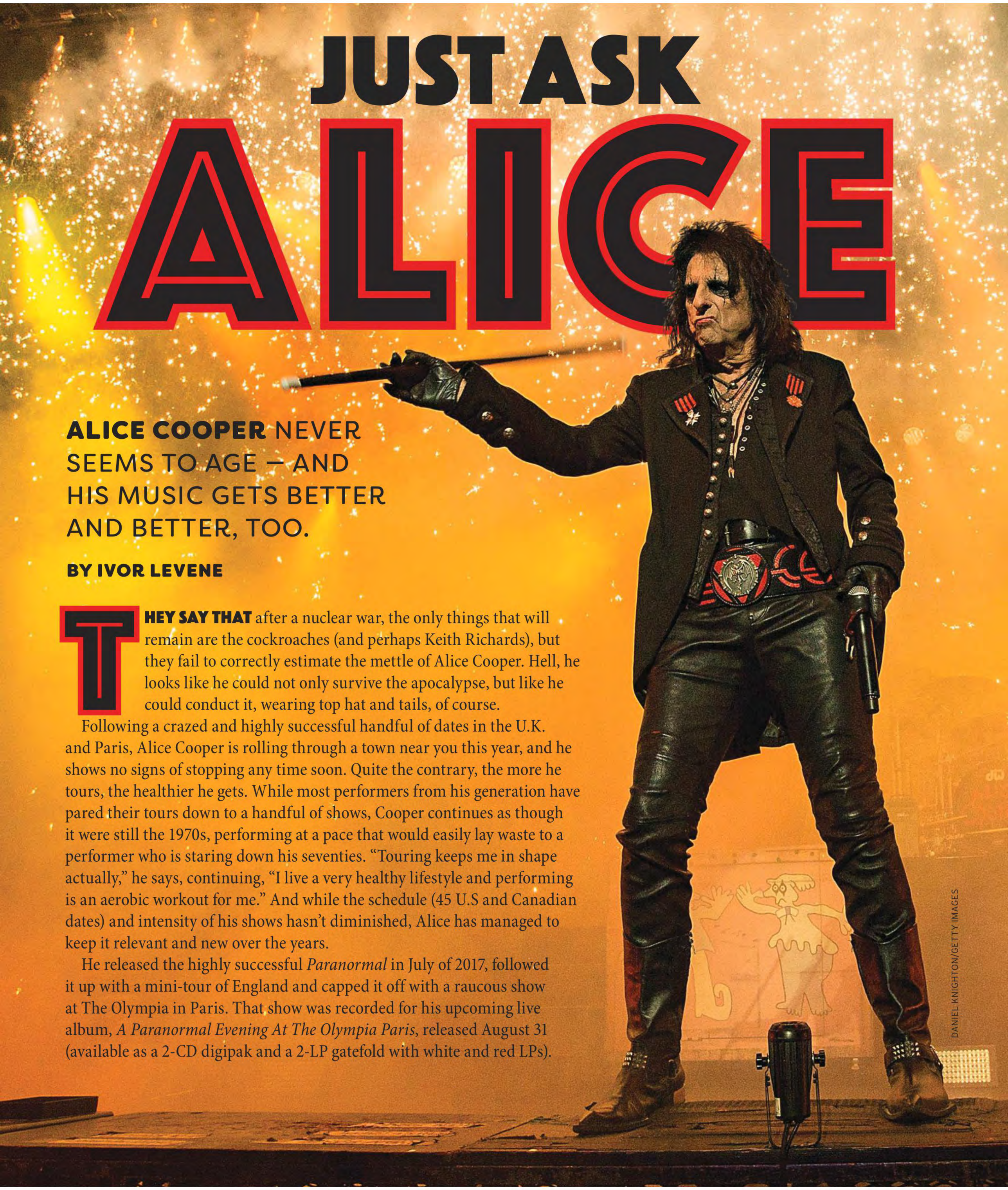

ALICE COOPER NEVER SEEMS TO AGE — AND HIS MUSIC GETS BETTER AND BETTER, TOO.

BY IVOR LEVENE

THEY SAY THAT after a nuclear war, the only things that will remain are the cockroaches (and perhaps Keith Richards), but they fail to correctly estimate the mettle of Alice Cooper. Hell, he looks like he could not only survive the apocalypse, but like he could conduct it, wearing top hat and tails, of course.

Following a crazed and highly successful handful of dates in the U.K. and Paris, Alice Cooper is rolling through a town near you this year, and he shows no signs of stopping any time soon. Quite the contrary, the more he tours, the healthier he gets. While most performers from his generation have pared their tours down to a handful of shows, Cooper continues as though it were still the 1970s, performing at a pace that would easily lay waste to a performer who is staring down his seventies. "Touring keeps me in shape actually," he says, continuing, "I live a very healthy lifestyle and performing is an aerobic workout for me." And while the schedule (45 U.S and Canadian dates) and intensity of his shows hasn't diminished, Alice has managed to keep it relevant and new over the years.

He released the highly successful *Paranormal* in July of 2017, followed it up with a mini-tour of England and capped it off with a raucous show at The Olympia in Paris. That show was recorded for his upcoming live album, *A Paranormal Evening At The Olympia Paris*, released August 31 (available as a 2-CD digipak and a 2-LP gatefold with white and red LPs).

DANIEL KNIGHTON/GETTY IMAGES

Alice had a special treat for fans during the U.K. tour, where he "resurrected" Neal Smith, Dennis Dunaway and Michael Bruce from his original band. Just before taking the stage in Milwaukee for his kickoff show, Alice sat down with us to discuss touring, vampires and a host of other topics.

GOLDMINE: *I'd like to talk about getting your original band back together for your last record,* Paranormal. *Did you feel that the old band was able to sync with what you were doing as effortlessly as they did in the past?*

ALICE COOPER: It felt like 25 or 30 years hadn't even gone by. When the band broke up, it wasn't because of drugs, nobody was angry, nobody was yelling. There were no bad feelings, we just kind of split up because it was time to. Neal wanted to do an album, Dennis wanted to do an album, Mike wanted to do an album. We had just finished five years without a stop, we were really on a roll. We had done five or six albums in a row, all platinum albums, and it was time for another one and I think everyone was just exhausted, so we kind of all just went our separate ways.

I was in touch with Dennis and Neal throughout the years. When we finally got in touch with Mike Bruce, he was in Mexico and we could never find him. Glen (Buxton) had passed away, so there was no chance of getting the original band together.

When I called them up I said, "Have you got any songs?" Neal said, "Yeah, I have a couple of songs," and Dennis was like, "I always write," and Mike said, "I'm getting back into it." So, I met them in the studio and said, "I don't want to do it the way we used to do it, layering everything, I want the Alice Cooper band to play live. Whatever songs we come up with, let's rehearse them and rehearse them and rehearse them, and then we're going to turn on the mic and play these three songs live in the studio."

So, the band plays great! Dennis is playing on "Fireball," and Neal is playing on "Genuine American Girl," it really rocks! It sounds dangerous.

GM: *What was it like performing those songs in concert with the original lineup?*

AC: It had a different sound. It was still my original show with my current band. After my execution by guillotine, the curtain came down and everything went dark. When the curtain and the lights came back up it was the original band, and then it got dangerous. The original band had a much more dangerous sound than the normal touring band. We ended up doing five songs.

GM: *Was that "dangerous" sound consciously done for* Paranormal*?*

AC: No, I didn't even realize it until I listened to it. It's a little slower and it's a little heavier, and it makes me sing like that, it makes me sing with a little bit more definition, and it really does sound more dangerous.

GM: *Why did "The Sound of A" sit on the shelf for so long until Dennis suggested it for the album?*

Alice Cooper performs on stage, with snake, London, 1972. Photo by Michael Putland/ Getty Images.

AC: That song I remember from way back, that's actually the first song I ever wrote. I always wrote lyrics, and then I would add some melody to it, and then Mike would come in with a great rhythm guitar on it and then Dennis would add bass to it. This was the first time I ever went in a room with a guitar and wrote. When I first brought it out, everyone listened to it and they said, "Yeah, that's pretty good." But we just never got around to recording it.

Dennis is a pack rat and he hid it away with all his tapes, and when he came into the studio he said, "I want you to hear something," and he played it. So, I sat there and I listened and then I said, "You know what, Dennis? I remember when you wrote that; it was a really interesting song." He said, "Yeah, except YOU wrote it." That song was written when Pink Floyd was living with us in Venice, California. Pink Floyd lived with us in this house for a couple of weeks, so it's got a little bit of Pink Floyd in it.

When (producer) Bob Ezrin heard it he said, "What is that?" and I said, "It's a song I wrote about 50 years ago." He said, "I love it, let's record it!" Fifty years have gone by and it hasn't affected the validity of the song.

GM: *That was going to be my next question, the song does have a Pink Floyd-ish kind of sound to it, it sounds almost reminiscent of "Tear Down The Wall." I had assumed it was Bob Ezrin's influence on it, since he had done* The Wall.

Alice Cooper off stage, London, 1972. Photo by Michael Putland/Getty Images.

AC: Maybe it's because Pink Floyd was living with us and a little bit of them rubbed off on us, I guess. So now when we do "School's Out," at the end of the song we go into "The Wall" and it fits perfectly with "School's Out"— it sounds like it's a sister song.

GM: *Whose idea was it to have Larry Mullen Jr. play drums on* Paranormal*?*
AC: That was Bob Ezrin's idea. He said, "We have a formula that we use that works, and I'd like to break that formula and try something different." We talked about using different drummers and then we said, "How about Mullen from U2?" I've never ever had a drummer come to me and say, "Let me see the lyrics." He says, "I don't just put down a four/four beat, I interpret the lyrics." And I said, "Alright, let's do it that way then." I tell you, we could not have picked a better drummer; he really fit in perfectly with what we were doing. So it was really great working with a drummer that we've never worked with, and he just doesn't play like anyone else. It really gives the songs a different flavor.

GM: *Do you think that helps bring in more listeners?*
AC: I think it did, yeah. If I were a U2 fan and I heard that Larry Mullen Jr. was playing on an Alice Cooper album, I would want to go out and get that album. I'd think, "I've got to hear this!" That combination shouldn't work, and yet it does. It would be sort of like if anybody worked with Metallica. When Metallica worked with Lou Reed, I thought that was funny because everybody knows that Metallica can play Metallica, but the idea of those two that didn't belong together, it then just became something completely different. A lot of people criticized them for that, but I liked that album. I guess there were some people that are really attached to Metallica and don't want anybody else in there, so they immediately don't like it. Without even hearing it they don't like it. Musicians want to experiment all the time — they want to try this, they want to try that. You've got to let musicians be musicians.

GM: *I always like to say that music is not sacred; it's meant to be messed with.*
AC: Absolutely! You know, I read once that somebody said, "Talking about music is like dancing about architecture." So it's really hard to talk about why one thing works and another thing doesn't.

GM: *Yes, and it was Frank Zappa who said, "Rock journalism is people who can't write, interviewing people who can't speak, for people who can't read!"*
AC: I remember that! The great thing about Frank is that nobody was out of bounds with him. Frank criticized the establishment, he criticized the cops, he criticized parents, religion, even other musicians. Frank criticized everyone and everything. Nobody was safe around him, nobody got a free pass with Zappa.

GM: *On the new live album* A Paranormal Evening At The Olympia In Paris*, do you think a live album can successfully capture the unique energy you put out in your concerts? How do you go about capturing that kind of a show?*
AC: I tell you what: I think it all has to do with how good the band is. I surround myself with all the best players. Our drummer Glen Sobel got rated "Best Drummer in Hard Rock" by *Drum Magazine* in 2016. Nita Strauss just got voted "Best Female Guitar Player," Ryan Roxie, Chuck Garric, Tommy Henriksen are all fantastic.

I am extremely critical of live albums. When I heard this album, my mouth was open—I just could not believe how good it was. It was everything I wanted it to be, it sounded exactly like the live show. Everything was completely in tune, the lead guitar was right on the money. It's one of those things that at the end of it I just said, "Unbelievable!"

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GM: *When I heard the teaser that Ear Music released recently I thought, "Wow, this sounds like something from 40 years ago but it sounds fresh."*

AC: Exactly! When we performed in Paris, the audiences were screaming and yelling, just really getting into it, it was just wonderful. Now, our first live album, I hated it. I did that album and I really wasn't feeling well, it was the end of the tour and I was exhausted, I could tell the band was very exhausted and we had to do a live album because it was contractual. When I listened to it I thought, "There are great parts in it, but the whole album sounds tired." This new album is so entirely fresh, it's just amazing. We did a live album with The Hollywood Vampires with Joe Perry and Johnny Depp and those guys, and THAT album came out great. We did it live in Montreux and it's just...the band is really tight.

GM: *Do you find any differences between the European audiences and the American ones?*

AC: I always have to say that the audiences depend on what you're putting out, what you're giving them. The audience is only as good as the band, it depends on you and what you do. If you go out there with the attitude of, "Gee, I hope you like us tonight," forget it. You have to go out there and grab them by the throat and shake them for two hours, and then let them go. The band is absolutely in charge, and we never let the audience get bored. We never let them look away from the stage, we keep them there every minute, and then you've got them. When you do that, you've really got something.

The original band did it that way, and every band I've ever been in went on the attack. If you go up there humble, it just doesn't work for the Alice Cooper show. I actually go up there with ego. I always tell the band, "I want you to get up there with egos and be egotistical, I want you to be bigger than life, I want you to be monstrous, and then offstage I want you to be just the opposite, I want you to be just as humble as you can possibly be."

GM: *Did you ever in your wildest dreams think that The Hollywood Vampires would be resurrected? Is resurrection something that comes easily to Alice Cooper?*

AC: With The Vampires, really, we were just going to be a bar band, it was just gonna be Johnny Depp, Joe Perry, myself, and whoever joined us going up on stage in bars, playing songs for my dead-drunk friends. For our first gig, we went to play the Roxy for a hundred and fifty people and then suddenly, we were playing Rock in Rio the next week to a hundred and fifty thousand people. We had to go up and be a band every night man, whoo-hoo!

Everybody in that band is a star. One member is with Guns N' Roses, one's with Aerosmith, we really have an all-star band. We had the test of fire; the second show we ever did was Rock In Rio. Now the band is just a bunch of guys who play together, it's really a band. This band sounds tight, it *should* be together, and it's really tight because Joe is playing great, Johnny is playing great. I've got Glen Sobel in the band playing

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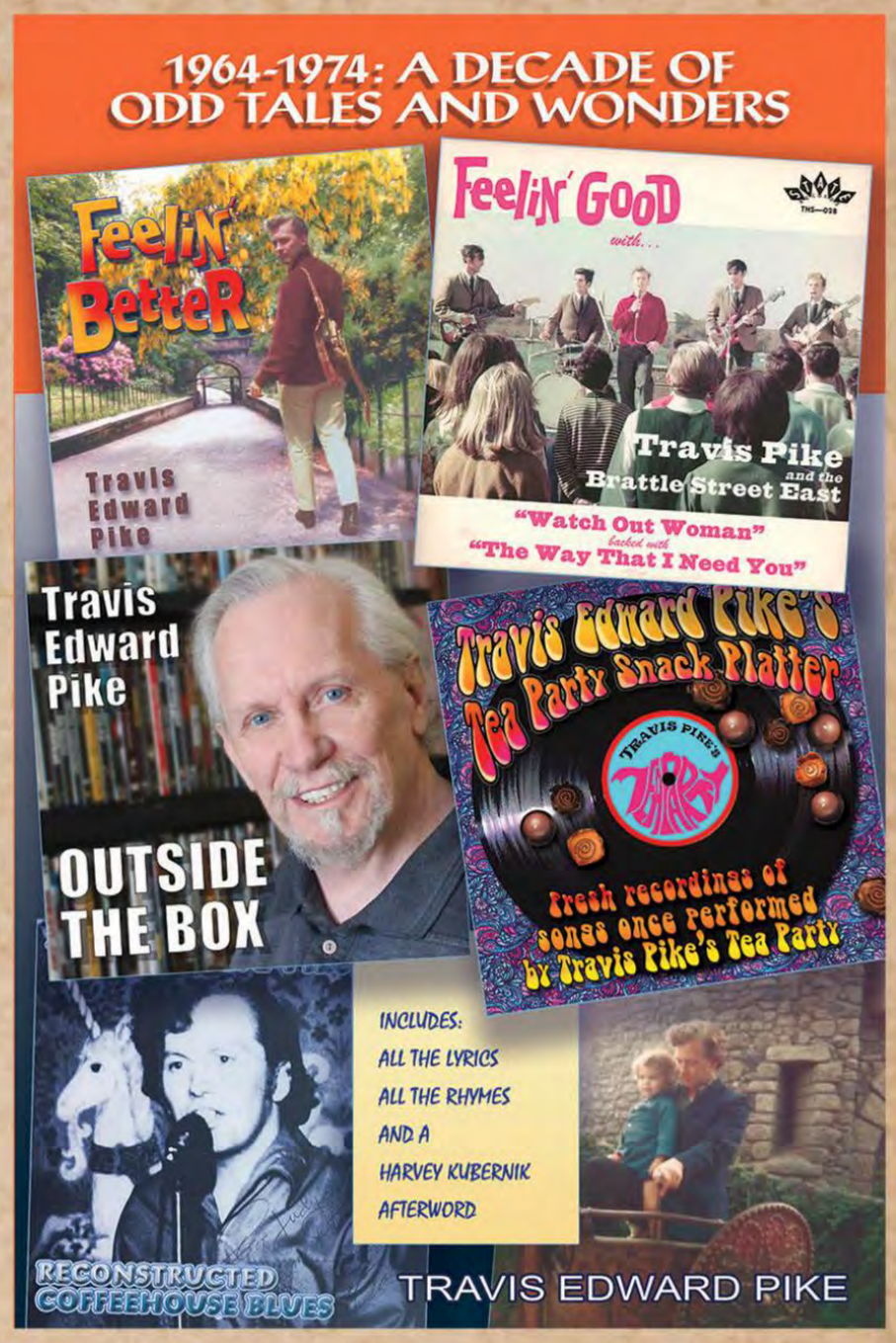
This 374 page memoir of Pike's early career as a singer-songwriter, *"1964-1974: A Decade of Odd Tales and Wonders"* features more than 170 photos and artifacts, and an Afterword by music and pop culture author Harvey Kubernik discussing the current impact of Pike's early works, including *Shindig!* magazine's listing of the 1966 optical soundtrack recording of "Watch Out Woman" released by State Records, U.K., in third place in its December, Best of 2017 issue. The book also includes all the lyrics and rhymes from Pike's original works, once performed live in coffeehouses, clubs and concert halls across New England, and in Southern California, currently in release.

Pike wrote the title song for 1964's *"Demo Derby"* that played on thousands of screens across the USA with the Beatles *"Hard Day's Night,"* at the onset of the mid-1960s British music invasion. He subsequently wrote ten songs and performed eight of them in the 1966 Boston-based movie, *"Feelin' Good,"* and in 1973, the music to his song, "End of Summer," underscored *"The Second Gun,"* a Golden Globe nominated Best Documentary of 1973, investigating the assassination of Robert Kennedy.



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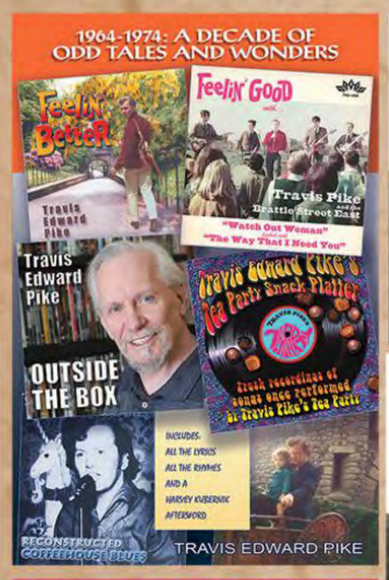

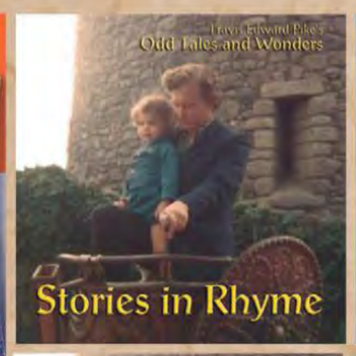

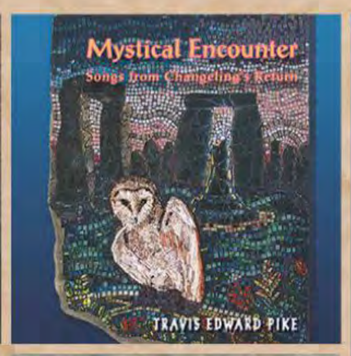

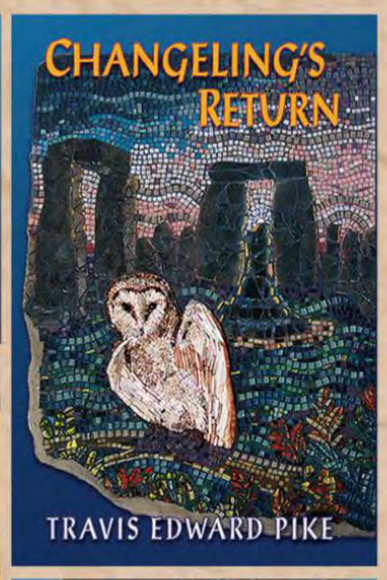

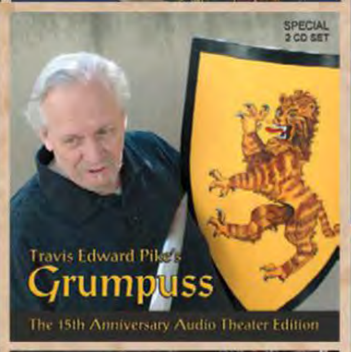

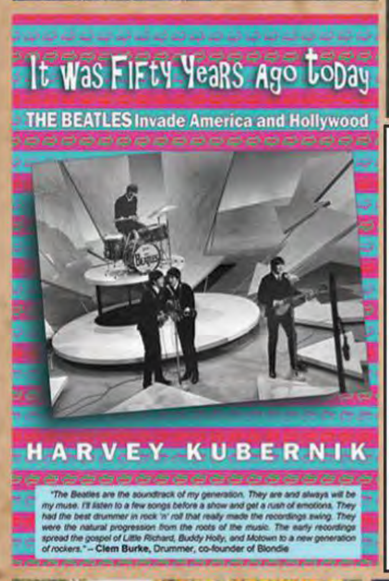

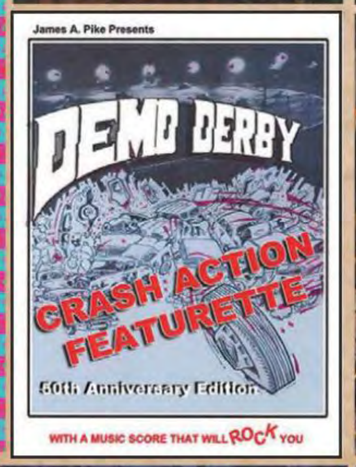

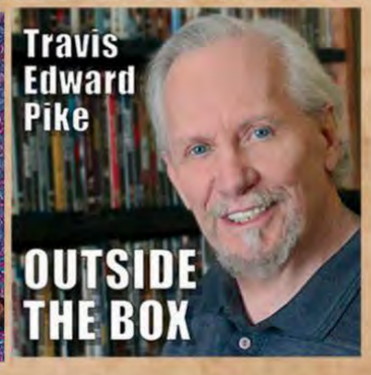

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THE MAN BEHIND THE CURTAIN

Alice Cooper and producer Bob Ezrin, 2017.

Whenever you get a guy like Alice Cooper in the room, there is inevitably an evil genius behind a curtain somewhere, pressing buttons and performing magic. In Cooper's case, that evil genius is Bob Ezrin. Well, he's not really evil, not even remotely, but he is a genius; for without Bob Ezrin, there would be no Alice Cooper and without Alice Cooper there would be no Bob Ezrin.

It was 1970 and the Alice Cooper group were an act looking for a better sound. The first two albums didn't achieve the success that Cooper's manager Shep Gordon wanted. He desired to capture "that Guess Who sound," preferably with Jack Richardson, the man who had produced The Guess Who's bestselling albums. Gordon set about calling Richardson and hounding him – and it was here that destiny was set into motion. Tired of fending off calls from Gordon, Richardson dealt with it by pawning Gordon off on his assistant Bob Ezrin, saying, "If my assistant likes them I'll consider it." Ezrin listened to the first two albums and wasn't impressed. He then learned that the group were to soon play Max's Kansas City (in New York City), so he decided to go check them out. Ezrin sat right in front and what he saw was "a crowd of the strangest looking people" he had ever seen. "They were all ghastly looking, thin and pasty with black fingernails and spandex." By the time the show was over, he was wowed, "I'd never seen or heard anything like it!" What he saw and heard that night became a transformative moment in both Ezrin's and Alice Cooper's careers.

Having been transformed into a believer, Ezrin now implored Richardson to produce them: "I actually stood on Jack Richardson's desk and told him he had to produce them. I told him it was a cultural thing; it wasn't just about the music. They had all these theatrical bits, and the audience dressed just like the band. This is going to be really huge and we need to get in on it!" Finally Richardson had had enough and said, "If you think they're so great, then you produce them." And with that, Bob Ezrin became a producer at the ripe old age of 20, without having so much as a clue as to how to get the sounds he wanted; so, he made it up.

"It was just pure naiveté," recalls Ezrin, "we didn't know about acting yet, we just knew about being. We knew what we wanted to accomplish, we knew it was a theatrical band doing things that were completely natural to them within their personal emotional repertoire. That's what we had to work with, so if I wanted (drummer) Neal Smith to sound like he was at the bottom of a well, and play that way, the only way to get him to play that way was to put him at the bottom of a well. I didn't realize I could have given him the sound of being at the bottom of a well in his headphones, and he might play the right way there. Instead, I put him inside the womens' bathroom at the RCA studios in Chicago because it had really great reverb. I put the drum kit in there, and the minute he hit the drums, it changed his whole style of playing.

"Today I would do that completely differently, I have the means to give him that sound in the studio; just stick it in his headphones really fast and maybe turn the lights down, and he'll feel like he's at the bottom of a well, he'll play it in a similar fashion. Back then, we had actual reverb, but it was very difficult to control the timing of it to make it sound like the bottom of a well, and we didn't have the luxury of time. It was a lot faster to just pick the drum kit up, march them down the hall and stick them in the toilet. The only problem was that halfway through his performance, the maids came in and started to clean the bathroom, until they realized that, 'Maybe this is not a good time.' I think he scared them to death actually!"

After obtaining both popular and critical success with the 1971 album *Love It To Death*, Ezrin went on to work with KISS, Pink Floyd, Lou Reed, Peter Gabriel, Kansas and a list far too long to enumerate here. If you think that Ezrin is simply a guy who produced all the aforementioned groups, you'd be selling him short. Not only does he play a pivotal role in the spectacle that is Alice Cooper, he also has been a member of the band, lending himself to backing vocals, lyrics and keyboards. In fact, Bob was trained at a very young age in classical and jazz piano.

Asked if there were any overdubs on the new live album, *A Paranormal Evening at the Olympia Paris*, Ezrin emphatically stated, "Zero, none, there's no fixing on that whole thing!" And then he went on to add, "You know what? It was a good performance and if we found a bum note, we replaced it, but there was really no need to because there was nothing embarrassing in the whole thing. There's no reason not to just make it sound as powerful as it is in the live venue and let people enjoy the same experience as if they were there."

Of course, Alice is Alice and the music speaks for itself, but you need to see him live to fully appreciate him. So naturally, I wanted to know if there would be a DVD to accompany the album. Ezrin advised, "There definitely was filming going on, but whether that's going to be release in DVD form or not, I don't know. That's up to Ear Music; they'll have to decide."

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"You know, I read once that somebody said, 'Talking about music is like dancing about architecture.' So it's really hard to talk about why one thing works and another thing doesn't."

drums now, I've got Buck Johnson from Aerosmith on keyboards, Chris Wyse who played with Ace Frehley on bass. It's just the perfect combination.

GM: *You originally formed The Vampires in the 1970s as a drinking club. What do you think Keith Moon would have to say about this current iteration?*
AC: He would love it! When I say, "My dead-drunk friends," every one of the guys in The Vampires would have thought that was funny. Harry Nilsson would have thought that was funny, John Lennon would have thought it was funny, certainly Keith Moon thought everything was funny.

GM: *Did anyone ever fail the initiation of having to outdrink all the other members?*
AC: You know, it got to a point where it was "last man standing" in that thing, but at least nobody ever tried to drive home. When I think back on it, there was never a time where everyone wasn't just falling-down drunk. It was basically a club where a bunch of rockers would get together and talk about everything. You could talk to John Lennon about anything, it didn't matter, nothing was off limits. We were in that little space up there, in that sort of attic. It was like our little clubhouse. It was just a bunch of guys sitting around talking and getting drunk, yet every single person in it was a superstar. I think it was one place where we could forget the pressure of being that kind of superstar.

GM: *What's your favorite song to perform live?*
AC: Well, right now there are different ones. I won't even talk "School's Out" or "I'm Eighteen" because they are such anthems, those are songs that just have to be done. I enjoy "Fallen In Love And I Can't Get Up," that song is fun to do on stage. "Poison" is always fun to do because of the audience reaction when they hear that first riff. "Halo of Flies" is fun to do because it really shows off the band. Naming a favorite song is like trying to pick your favorite kid, every one of those songs has a little bit of my heart in it.

GM: *Who were you singing about in "Under My Wheels"?*
AC: Dennis originally brought that song in and then we rewrote it. It's just a purely Detroit kind of rock 'n' roll song. Detroit is all about cars, and every good song—I bring this up a lot to young bands—I say, "Guys, I don't want to hear what you think about oil or Iraq or politics or the environment. Tell me about your girlfriend, that's what a good rock 'n' roll song is about. Is she great? Is she horrible? Is she funny? Is she stupid?" That's what rock 'n' roll is based on, you know, the elusive love affair. "Under My Wheels" is just that. "Under My Wheels" is like "Under My Thumb," it's the Detroit version of it. That's Rick Derringer playing the lead guitar on that track.

GM: *Do you have a preference for the smaller venues such as The Greek Theater?*
AC: Well, I've always liked the Alice Cooper show in a theater, in a real theater with around two thousand seats. It's always going to be more intense with the Alice Cooper show. We gauge the show with the big outdoor arenas and it works very well, but if you take that same show and put it into the Grande Ballroom in Detroit or The Beacon Theater in New York, it gets intense! Everybody can see every little detail, and our show is based on detail. You actually get the feeling that it is a play, that it's an evening of screaming guitars and vaudeville.

GM: *I'd like to ask about the character of Steven. He's a seven-year old child that supposedly keeps us young, but he's also a murderer and an insane person. During your show, he's held down and his face is painted to turn him into Alice Cooper. Is Steven your inner child?*
AC: Yes, he's the kid who wants everything to be exciting; I think the Steven character is what gives our show a spark. I always say to the band, "Remember what it was like when you were 16 and you got on stage for the first time, and you played a song and the audience erupted? I want that every night!" I feel like that every night even after 50 years of performing, and I never want to lose that. That little Steven character was kind of devious, a real troublemaker, and he kind of defies everything. He has no fear of going to jail or the guillotine, he's fine with all of that. That's the exact spirit that I don't ever want to lose.

GM: *When I was a kid, I always saw you as the pied piper of rock, leading us all to salvation and good times.*
AC: When you come to see me, you're going away for two hours, you're going to Alice Cooper land for two hours. You're going to forget about politics and leave all your troubles at home. Come along with me and it's going to be fun. It may be a little scary but in the end it's all fun.

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ACE

SPACEMAN **ACE FREHLEY** TALKS ABOUT HIS LATEST SOLO ALBUM AND GROWING UP A 'BRONX BOY.'

BY KEN SHARP

In the '60s while growing up in the Bronx, budding teenaged guitarist Paul "Ace" Frehley had his share of formidable six-string heroes: Jimmy Page, Jeff Beck, Eric Clapton, Jimi Hendrix and Pete Townshend. Decades later, as a founding member of KISS, a result of his fiery and inventive playing, Ace turned the tables and became widely regarded as a pioneering and highly influential guitar hero whose mighty fretboard prowess is now routinely cited as a source of lifelong inspiration by the likes of Pearl Jam's Stone Gossard, Lenny Kravitz, "Dimebag" Darrell and countless others. Sober for over a decade, Ace is back with a strong solo album appropriately titled *Spaceman*, which demonstrates that this revered hard rock music icon still has a few aces up his sleeve.

JAY GILBERT

ES HIGH

Goldmine: *On the new album,* Spaceman, *you cover the Eddie Money song "I Wanna Go Back." If you could revisit one moment in your life and go back again, what would you like to do?*

Ace Frehley: That's a really hard question to answer. (long pause) Probably opening night of the KISS reunion tour in '96 at Tiger Stadium in Detroit. That was such a special evening. We sold out in like 48 minutes; it was crazy! I remember during that show feeling like I had time traveled. Here I am in the same costume with the same makeup on—the makeup kind of covers up your age a little with the white face—and I'm looking at everyone going, *Is this a reunion or is this the '70s?* (laughs)

GM: *On the new album,* Spaceman—*a title coined by Gene Simmons—you co-wrote two songs with Gene, "Without You I'm Nothing" and "Your Wish Is My Command." Tell us about how that came together and the songwriting session that ensued at your studio in San Diego.*

AF: I wrote two songs with Gene in three hours. We've all matured and his writing skills have obviously developed to a higher level just like mine has. I'm not loaded anymore so we were on the same mental plane. He just suggested some stuff and I started playing some chords to his bass parts. We wrote two songs in three hours, it was crazy! It felt like no time had passed. I have a video of us working together in the studio that my fiancé, Rachael (Gordon) shot with her iPhone. (laughs)

GM: *What has it been like to reconnect as friends independent of your tenure in Kiss with Gene, whom you'll be touring with in Australia, and Paul, who sang Free's "Fire and Water" on your* Origins *album?*

AF: It's been really good. I originally tried to contact Gene to work on a song on my *Origins* album. Over the years I've been friendlier with Gene more so than with Paul. Paul was always kind of the loner in the band. We knew Gene was off screwing some chick and me and Peter were together getting loaded or getting loaded separately. (laughs) But I never knew what Paul was doing or never really paid too much attention to it. That's kind of the way it was. But how I got Paul involved on my *Origins* album was I just gave him a call. I said, "Hey Paul, I'm doing this album and I wanted to see if you wanted to sing a song on it?" He said, "Yes, it sounds like fun." And I said, "It's an album of covers." We were kicking around a few song ideas. He brought up "My Generation" by The Who but I said, "I think that's a song that you can't really re-do because it's such a classic song." And then I said, "Let's think about it," and I called him back the next day and said, "How about 'Fire and Water' by Free?" Paul's a huge fan of Paul Rodgers and he said, "I think that would be great." So I cut the track and I emailed him the Pro Tools files. He cut the vocal with his engineer and sent it back and we had a song. He did a great job with the track.

GM: *Paul took part in the video shoot for "Fire and Water" as well.*

AF: Yeah. Pretty much we had done all the principal photography and he was done and they were gonna shoot my smoking guitar in the hallway, which is offstage, just to get it intercut with the stage performances. I said, "Well, you can split now," and he said, "No, I'll hang around," which was really cool. We had a blast hanging out together. Being able to do projects with Paul and Gene has a lot to do with getting sober, that makes things much easier.

GM: *"Bronx Boy" is the first song fans heard from the new record. What's the most Bronx thing about you?*

AF: Probably my accent. (laughs) You can take the boy out of the Bronx but you can't get the Bronx out of the boy. (laughs) Growing up in the Bronx was really an education. I mean, by the time I hit 13 years old I got tired of getting beaten up—I decided to join a gang 'cause when you're in a gang you have protection. Nobody is gonna screw around with you because they know there'll be retribution. But then again, you're in a situation that you're with these guys who are giving you a phone call saying, "We gotta rumble tonight," just like *West Side Story*, (laughs) meeting in a schoolyard with chains and knives. Or someone in the gang might say, "We're gonna rob a warehouse tonight." It was all this crazy stuff and I was going, "What am I getting involved in?" Like I said in my book, *No Regrets,* thank God I had my guitar playing skills. At the same time I was trying to get away from the gang, I was playing in bands so I could use that as an excuse on the weekends when the gang was going out to do something. I said, "I can't, I have a gig." That's pretty much how I got out of being in a gang. (laughs)

GM: *Back in '67, '68 when you were 17 or 18 years old, if I walked into your bedroom what would I encounter?*
AF: I had posters on the wall. I had a big Bob Dylan poster. I had a couple of paintings that I did up on the wall and albums covers as well. The ceiling had one bright light bulb in the center of the room and I had painted in luminous paint flames going away from the ceiling. So when you turned the lights off all of a sudden you'd see these flames coming away from the light. Obviously eventually it faded, just like on a watch dial. Then I had a multi-colored three-by-three foot painting I did in Day-Glo; it was an amazing painting. I remember going back to my mother's house to try and get it. We actually took a saw and cut the painting out of the wall but it crumbled.

GM: *How would you describe that painting?*
AF: It was a psychedelic head with things coming out of it. Believe it or not I think I photographed it and I have the photograph somewhere. But the photograph doesn't transfer the Day-Glo paint look. It was all done in Day-Glo because I had a black light under it. I'd have people over and they'd see it and go, "Wow, very cool!"

Ace Frehley performs live at Bergen Performing Arts Center on February 3, 2018 in Englewood, New Jersey.

GM: *In the new song "Pursuit of Rock and Roll," you sing, "Just give me Elvis Presley, all my troubles fade away." Being that today is August 16, the 41st anniversary of Elvis' tragic passing, take us back to when KISS was playing a show in San Francisco on August 16, 1977 when Elvis passed away: your memories of that show?*
AF: Vaguely I do. Usually when somebody you admire passes away it takes a while for it to sink in. I didn't even want to believe it. I loved Elvis. There was one Elvis—there was one Hendrix and one Elvis Presley, one Fats Domino and one Little Richard. He was one of a kind. Not only did he do great songs, he did funny silly movies that were entertaining. Elvis just did it all. He performed live in concert, he did great records and he made films.

GM: *I remember seeing photos of you from the '70s putting on your makeup in the dressing room and spotted on your makeup case is an Elvis In Concert backstage pass affixed to it. Did you ever see Elvis live?*
AF: No, and I really regret not going to see him. I remember a good friend of mine was after me to go see Elvis with him and for one reason or another I didn't go. I think I had a hot date. (laughs) So I declined and said that I would catch him some other time but there wasn't another time, sadly.

GM: *"Rockin' With The Boys" was mooted to be penciled in for the KISS album* (Music From) The Elder*; 37 years later, it's being released. Did you work off of the original tapes?*
AF: I wrote the chorus for "Rockin' With The Boys" in the '70s. But I could never come up with a good enough verse and bridge to make it a viable tune. I

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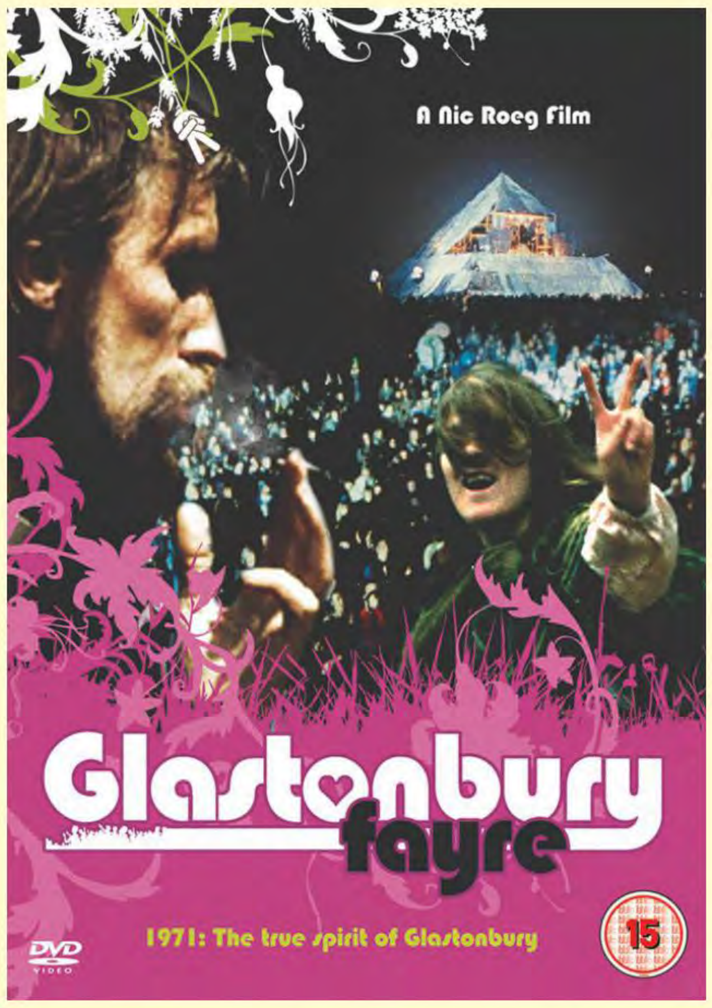

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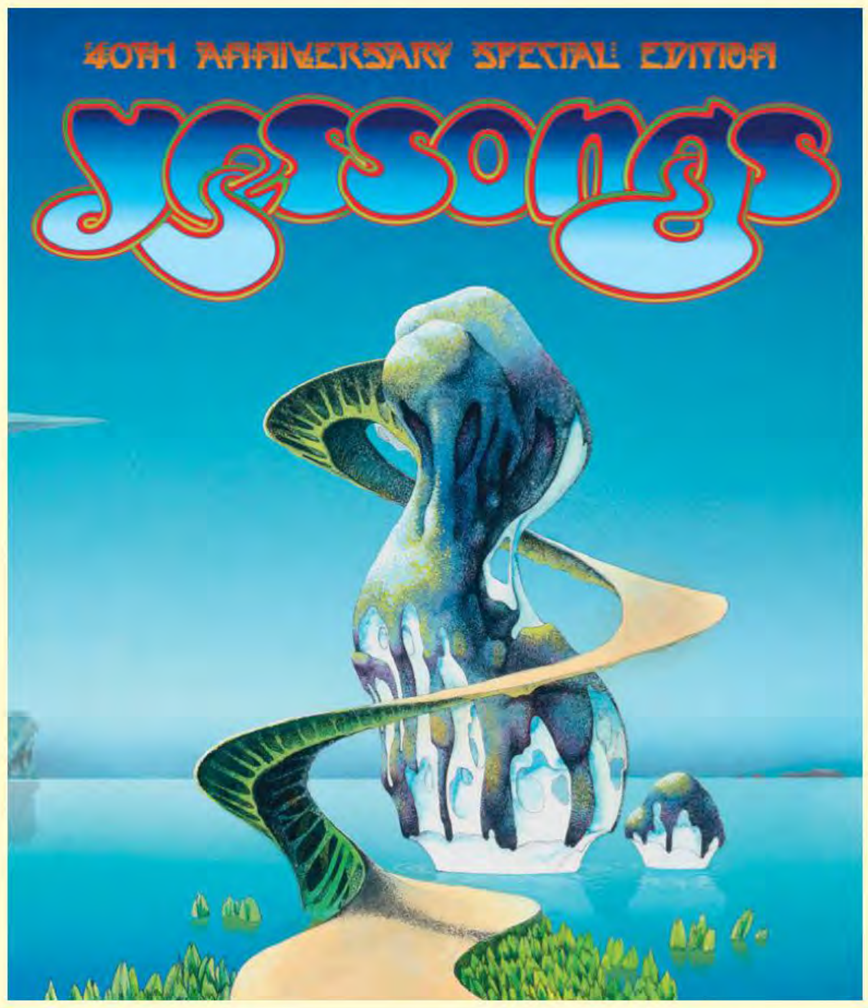

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Ace Frehley onstage with KISS in San Francisco, California, 1979.

(PHOTO BY STEVE JENNINGS/WIREIMAGE)

experimented and had several versions of that. When I do a box set of old tapes and old cassettes and demos and alternate solos, I'll probably include some of the earlier versions of "Rockin' With The Boys," as well as some other songs I've re-written. Like, the song "Pursuit of Rock and Roll" on my new album has Anton Fig playing drums on that. I wiped all of the guitars and vocals and rewrote it. I did the exact same thing with the song "Off My Back" that was originally called "Hypnotized," and it had completely alternate lyrics but I kept the solo. That track was recorded in the '90s. Anton is playing on "Pursuit of Rock and Roll" and "Off My Back" and they're both older tracks that I transferred from two-inch tape to a hard drive and then imported it into Pro Tools.

GM: *Gene released a massive box set called* The Vault *and you appeared with him at a few* Vault *events. In terms of you assembling a similar box set spanning your entire career, does that hold interest for you?*

AF: I have tons of material. I have a hundred two-inch reels with alternate solos for songs from *The Elder*, all kinds of stuff, jam sessions with other people. Two of the guys from the Alice Cooper band lived near me in Connecticut and they used to come over and jam. I have plenty of jam sessions on tape with a lot of different people and half of them I probably can't even remember. So when I transfer the tapes to my hard drive, listening back will be a big surprise for me. That's a major undertaking.

GM: *What kind of pre-KISS material do you have?*

AF: I have Molimo stuff. Not on two-inch tape, but on quarter-inch tape I have some old recordings of me doing some Stones songs. I think I have some recordings of me at rehearsals with some of my other earlier bands, too. I also have some videos of KISS never released; I have footage of the band on an airplane going to Australia, rehearsing in an old hangar up in upstate New York — Newburgh, New York. It's footage captured in black and white on one of the first Sony portable recording devices, which I bought in Japan.

GM: *Speaking of your pre-KISS band, Molimo, a Jefferson Airplane styled outfit did a demo for RCA in 1971. In 2014, an acetate was found in a barn in upstate New York with a few tracks from that session, "East of Yesterday," "Alone Together," "City of Tears" and "Pleasure Palaces." Have you heard that?*

AF: I've heard about it but I haven't heard it yet. That band sounded like Jefferson Airplane. We had a guy singer and a girl singer. It was a poor man's Jefferson Airplane. (laughs) We did a demo where Sinatra had recorded. It was done in a giant room at RCA. I remember going there and recording; it was a trip. There was a picture of Frank Sinatra on the wall and other people that had recorded there. It was my first taste of a professional recording prior to doing the first KISS album.

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"When I read the comments the fans make on the internet ... invariably 80-90% of the KISS fans want a full blown reunion. I don't know if that's possible; it could be a variation of it. There's no way KISS is gonna go out with a bang with the lineup they have now. It's half of a cover band."

GM: *I had the pleasure of co-producing a new album with you and Fernando Perdomo by your fiancée Rachael Gordon and writing many of the songs on the album. What makes Rachael a special artist?*

AF: Rachael's an amazing singer. She has her own unique style but she can also sing and sound like anyone. She can sing like Ronnie James Dio if she wants to. She has so much talent that's gone untapped for so many years. Prior to the new album we've just finished, *Paper Doll*, I know she's played you some of her earlier stuff off of the album *The Coming Of Spring,* which is really good. She did that 10, 12 years ago. She's been after me to do a record with her and I've been putting it off because I always have other things to do with my busy schedule between touring and recording, plus we're moving soon to a bigger house. It'll be a much bigger house on four acres with a separate guest house that I can turn into a studio. It's a 9,000 square feet home, which is much bigger than the home we've been in. Anyhow, back to Rachael's new album, besides the two covers, which I think turned out great, I think my favorite song on the record is "Myrna Loy," which you wrote. I really like that one and "Crazy River," which is another one you wrote. It's got something. It's really catchy with a great hook.

GM: *You have a massive catalog of material you can perform live, what are the songs the fans most frequently want you to play? My choice is "Dark Light" from* The Elder.

AF: (Laughs) I knew you were gonna say that. "Dark Light" is a song that comes up a lot. "Save Your Love" comes up from time to time, too. I'm gonna try and do some new songs for the KISS Kruise that I'm going on later in the year. These will be some songs that I've never done live before; it'll be something special but I don't want to give anything away right now. Maybe I'll do a couple of songs off my original '78 solo record. I'm gonna use my band for the KISS Kruise. I'm using Gene's band for the dates I'm doing with him in Australia and Japan and that comes down to economics. For the amount of money they're offering me to play in those two countries it's cost effective to use Gene's band to back me up. If I brought my band and paid them their salaries and paid all their airfare there wouldn't be very much left over. So by not bringing them to Australia and Japan I'm saving 40 or 50 thousand dollars.

GM: *You co-wrote two songs on your album with Gene, you're touring with Gene in Australia and you'll be on the upcoming KISS Kruise, fans are clamoring for you to be back in the band. What would you like to see happen?*

AF: When I read the comments the fans make on the internet (every once in a while I'll spend a half hour or an hour reading comments) invariably 80-90% of the KISS fans want a full blown reunion. I don't know if that's possible; it could be a variation of it. There's no way KISS is gonna go out with a bang with the lineup they have now. It's half of a cover band. I love Eric (Singer) and I love Tommy (Thayer) but it's half of a KISS cover band. Paul and Gene are the two original guys and they've got two guys playing my part and Peter's part. I think it works better overseas or in South America where the people aren't as educated as to who is in the band but it's getting tired in America. Ever since 2014 when we were inducted into the Rock and Roll Hall of Fame, pretty much all of America realized that I was not in the band and Peter's not in the band and I think a lot of people in America weren't even sure that I had left. When they made the switch between me and Tommy they really didn't publicize it and I don't think they wanted to. I mean, I remember getting phone calls in 2008, 2009 and people would call me up and say, "Hey, you're playing my hometown, can you get me tickets?" and I'd go, "No, I'm not in the band anymore." I mean that happened multiple times. My departure from the band the second time around wasn't highly promoted.

GM: *But you'd be up for a KISS reunion if asked?*

AF: I would be up for it if the numbers were right and if it was presented to me in the right way, sure. It's not necessarily something that I am craving to do, but I want to do it for the fans because the fans are the ones who made us all famous and rich and turned us into superstars. I want to do what the fans want. I want to make the fans happy and it seems like that's the direction they are pointing towards. I'd be willing to do anything to make the fans happy.

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